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Musical Courier

ANDRES DE SEGUROLA

Former Member of the Metropolitan Opera Company,

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JANUARY 1, 1943
20 cents

CHICAGO HERALD-AMERICAN

200,000 Jam Grant Park To Hear Grace Moore Sing; Thousands Wait All Day To Hear Diva

VIRGIL THOMSON
NEW YORK HERALD TRIBUNE

It is a pleasure to record that Grace Moore's first recent appearance as Mimi was, indeed, rather a triumph, because her singing has never been lovelier nor her acting half so restrained. Miss Moore, who has always had a fine voice, was in top form last night. She sang roundly and ringingly.

CLAUDIA CASSIDY,
CHICAGO TRIBUNE

Grace Moore On Birthday Gives Superb Tosca

The Best This Town Has Heard in Almost a Decade

LE CANADA

The Star of the Evening Who Was the Peak of Perfection from Beginning To End Was Grace Moore

HOWARD TAUBMAN,
NEW YORK TIMES

She was in fine voice, and she sang throughout with regard for the curve and logic of the role (La Boheme). There was no forcing and no distortion; it was an artistic conception.

CHICAGO SUN

MOORE'S VOICE GLORIOUS FULL OF TRUE WARMTH AND POETIC LYRICISM

NEW YORK POST

IN MAGNIFICENT VOICE FOR TOSCA. SHE FILLS THE HOUSE WITH BEAUTIFUL SOUND

HERMAN DEVRIES,
CHICAGO HERALD-AMERICAN

THE BEST PERFORMANCE OF THE CHICAGO OPERA SEASON THUS FAR WAS THE BOHEME GIVEN LAST NIGHT

CHICAGO TRIBUNE

Grace Moore Gets Ovation as Marguerite In "Faust"

REMI GASSMAN, CHICAGO SUNDAY TIMES

GRACE MOORE GIVES FINEST "TOSCA" ON BIRTHDAY

A milestone in her life became a milestone in her career. Her performance was a sustained series of dramatic and vocal glories, accomplished with the skill and mastery of a great prima donna and a great tragedienne.

LA PRESSE, MONTREAL

Her Tosca Surpasses Anything in the History Of American Opera

LE SOLEIL, QUEBEC

Let Us Hope This Great Ambassadress Of Song Will Come to See Us Again With Her Unsurpassable Talent

•

Grace Moore began her 14th season with the Metropolitan Opera Association on November 30th. She will appear in the title role of "Louise" when that opera is revived on January 15th.

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MUSICAL COURIER

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Music Schools Offer Facilities to Government

Djanel's Salome Hailed Under Szell At Metropolitan

Debut of James Melton as Tamino in The Magic Flute Successful—New Impersonations Offered

The debut of an American tenor at the Metropolitan is always an event, and therefore a keenly interested audience was on hand Dec. 7 when James Melton, making his first appearance there, undertook the role of Pamino in The Magic Flute.

Previously he had sung opera only a few times in several American cities, but his chief vocal reputation rested on his work in radio.

Melton, with merely an early slight trace of audible nervousness, found himself quickly and gave an excellent account of his part. His voice, clear and pliant, answered fully to Mozart's tenor requirements and the acoustic demands of the large auditorium. A fine-spun legato, tasteful phrasing, lyrical sentiment and consistently refined use of tone came to hearing both in Melton's solo and ensemble contributions.

He fitted admirably into his surroundings, made up mostly of long-experienced artists. Here is another valuable addition to the tenor branch of the Metropolitan, especially as the youthful newcomer has measurable height, good looks and a splendid figure. Even in his acting he displayed ease and a correct knowledge of the traditional technic. The audience fêted him royally.

Meritorious Mozart Cast

The rest of the cast was familiar from the earlier presentation of The Magic Flute this season. Jarmila Novotna was lovely to look at, but her over-generous use of tone did not suit the Mozart soprano music ideally. Josephine Antoine warbled her coloratura measures less securely than they have often been done heretofore at the Metropolitan. John Brownlee was comical and vocally adroit as Papageno, partnered vivaciously by Lillian Raymondi as Papagena.

Norman Cordon resonated convincingly as the High Priest. Particularly charming were the well blended voices and sure intonation of the ensembles done by the Mmes. Steber, Stellman, Kaskas, Farell, Paulee and Olheim. The opera was sung in English, of which some came across the footlights with welcome clarity.

Bruno Walter, master interpreter of Mozart, knit the performance into perfect unity of stage and orchestra, and made a veritable joy of the score, with its imperishable beauties of melody, despite the abiding silliness of the libretto.

(*Please turn to page* 7)

Decision of Army and Navy Department Heads Awaited—Larger Place for Music in Training of Students for War Activities Urged

With leading music schools of the country offering their facilities to our government in the war effort, colleges and universities which provide concert courses for students are seeking new means of financing them after Feb. 1.

Upon their success will depend how many such courses will remain during the war, according to the New York managers who provide artists. It is estimated that out of some 900 universities about 400 sponsor concerts. Early reports indicate that there will probably be a dropping off in some instances, since such courses have been financed hitherto from students' fees. New York managers point out, incidentally, that the new concert courses will probably make up for the drop.

Both Secretary of War Stimson and Secretary of the Navy Knox have indicated that by Feb. 1, the government will lease facilities of many universities and colleges to provide advanced training in warfare to the new 18- and 19-year-old draftees and enlisted men. From these, potential officer material will be chosen by tests, and the men will be sent to the chosen colleges for specialized training. Those selected will receive their basic pay as members of the armed forces. Their instruction will be provided by the government, since they will be in service.

See College Concerts Continuing

It is hoped by some schools and colleges that concert courses may still be financed by a voluntary student assessment.

"Some men will have more money to spend than when they were working their way through college or depending upon parental assistance," said one manager. "With no tuition to pay, at least one university has told us that they hope students will accept a voluntary assessment.

"On the other hand, these enlisted men will remain at the colleges for only a few weeks, and they may be averse to paying for a complete concert course. But others will continually take their place. Still other colleges are hoping for single admission sales to underwrite the cost of concerts.

"There will be a dislocation, unquestionably, but at the moment no one can say what may happen. Perhaps fewer artists or less costly artists may be the solution."

Schools Volunteered Facilities

That music schools had volunteered their facilities became known when Albert Stoessel revealed that no word has been received as yet from the Army on the offer made by the Juilliard School. Mr. Stoessel, who was head of the Army Band School at Chaumont, France, in the last war, said that this school had grown out of one conducted at the Institute of Musical Art for enlisted men at Governor's Island. Capt. Darcy, head of the Army Band School in Washington, was a student in the school at Chaumont.

"The facilities of the Juilliard School have been offered to the War Department," said Mr. Stoessel, "because we feel we can offer necessary technical training. As the Army grows, there will be more and more need for trained musicians, not only in instrument playing and band direction, but also in the theoretical aspects such as arranging, harmony, instrumentation and other subjects. This training can be provided only in music schools. I know that several music schools have offered their cooperation."

(*Please turn to page* 9)

Chicago Patrons Laud Novelties By Orchestras

Malko Gives Miaskowsky Work with Women's Symphony—Lange Directs Rare Music

By RENÉ DEVRIES

CHICAGO—The Woman's Symphony Orchestra revealed itself as an instrument of unusual possibilities at its third concert of the season. Conductor Nicolai Malko has shaped the ensemble into a body of great efficiency, instilling into it some of his own musicianship and enthusiasm. In the Vivaldi Concerto Grosso the strings played as though inspired, with rounder, more voluminous tone than ever before.

Though Miaskowsky's Fifth Symphony, with which we are little acquainted, did not fully meet with approval, the performance was meritorious in the matter of tonality, preciseness and effectiveness. Evelyn Davis erred in choosing for her solo vehicle the Brahms D major concerto, for her tone is light though clear and the nicety of her execution made the work sound miniature instead of grandiose.

Chicago Symphony in Novelties

Annually the Chicago Symphony Orchestra brings to the fore its principal players as soloists. Edmund Kurtz, who has occupied the first chair of the cello section since the season 1936-37, has made solo appearances with the orchestra every year since. Playing better than ever, he scored heavily in the Dvorak Concerto. D'Indy's Istar Variations, the Passacaglia from Hindemith's Nobilissima Visione and three pieces by Albeniz, admirably transcribed by Arbos, brought new laurels to Hans Lange as a conductor of resource.

Genia Nemenoff and Pierre Luboshutz scored at their first appearance with the orchestra in a well thought-out performance of the Mozart E flat major concer-

(*Please turn to page* 8)

GLADYS SWARTHOUT FETED BY U. S. MARINES

at their Quantico, Va., headquarters where the Metropolitan Opera diva was entertained by Maj. Gen. Philip H. Torrey, commandant. Miss Swarthout sang two concerts and presented records to the corps. Gen. Torrey is seated at her left, and Capt. Frank Chapman, her husband, at her right. Miss Swarthout, appearing weekly on the CBS Family Hour program, has been voted "the best female classical vocalist" on the air by radio editors of the U. S. and Canada.

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January 1, 1943
Sixty-Fourth Year

SOUTH AMERICA'S 1943 SEASON OFFERS ARTISTS OPPORTUNITY

JOSEPH BATTISTA,
American pianist, winner of the Guiomar Novaes Prize, honored at a reception in the National School of Music, Rio de Janeiro.

← **LAURITZ MELCHIOR.**
Teatro Colon, concerts en route to and from the United States.

ROSE BAMPTON.
Eleven weeks at the Teatro Colon. (Second from bottom.)

FREDERICK JAGEL.
Teatro Colon, Teatro Municipal, concerts en route. (At lower left.)

TEATRO COLON, BUENOS AIRES.

← **ARTHUR JUDSON,**
President, Columbia Concerts, Inc.

Vastly Expanded Market for Musical Talent from North America Seen in Latin Countries of This Hemisphere—War Has Increased Exchanges of Musicians between the Americas

PROFOUND CHANGES caused by the war have increased the opportunities for artists from the United States in the concert halls and opera houses of South and Central America. No sooner had the last, extremely brilliant season closed in the chief cities than plans were made for 1943, which promises—the international situation permitting—to be even more studded with prominent musical names.

The fact that the South American nations have their chief music season at the time of North American summer makes possible a cycle of appearances by the same artists, alternating between the Northern and Southern hemispheres.

The annual operatic seasons in the Teatro Colon, Buenos Aires, and the Teatro Municipal, Rio de Janeiro, make these respective Argentine and Brazil cities the center of notable activity in this field.

Wide Musical Tastes

With wide musical tastes and a demand that is exacting as to quality, the public welcomes operas of many schools and even extremely modern works. Ballet also is a strong favorite with South American audiences, which have given warm welcome to some of the leading dance troupes from North America.

Celebrities, or artists who offer some particularly striking talent or personality, enjoy a virtually unlimited public. The ardent concert-goers of the chief cities sometimes demand a dozen appearances within a short space of time.

While the attitude of South American audiences is rather reserved and polite when first acquaintance is made with a new artist, the combination of youth, magnetism and fine musical gifts finds a particularly warm spot in their affections.

South Americans are known for highly discriminating taste. Sometimes artists who had already established themselves in North America but had not stirred the greatest furores, on coming to South America, suddenly found themselves the center of stormy ovations.

Not a few artists, particularly in the operatic sphere, have had their world position fixed in the leading ranks by the stamp of approval placed on them by the influential operatic and concert audiences of Latin American capitals.

Artist Ambassadors

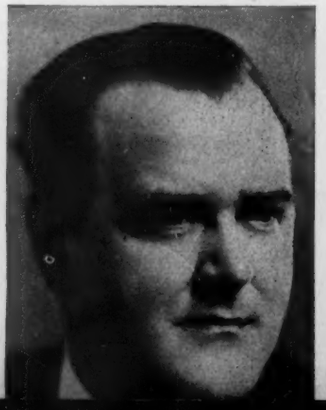
Particularly susceptible to the arts of the virtuoso, pianist or violinist, the public also shows warm appreciation of orchestral playing of the finest order, as was witnessed by the stirring receptions given to Toscanini and the NBC Symphony and Stokowski in his tour with his All-American Youth Orchestra.

The role that some artists have filled as "ambassadors," both from the United States to South America, and from leading cities there to our own country, has been influential in breaking down the reserve that in previous years existed between our two cultures. More and more, the barriers have been removed that prevented the cultured and animated Latin American from understanding his neighbor from the North.

Prize competitions and exchange of students between the Latin American countries and the United States have played a notable part in thus welding closer bonds between countries that have a common destiny.

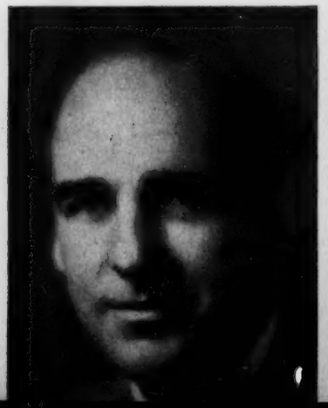
LEADING SINGERS SUPPLIED THIS SUMMER TO THE TEATRO COLON,

RAOUL JOBIN.
Teatro Colon, Teatro Municipal.



FLORENCE KIRK.
Teatro Colon, Teatro Municipal.

NORMAN CORDON.
Nine weeks, Teatro Colon.



CULTURAL BONDS STRENGTHENING TIES BETWEEN THE AMERICAS

ARNALDO ESTRELLA,
winner of the Columbia Concerts Award (at left), and his wife, receiving the congratulations of Adolpho Tabacow, strong competitor in the contest, and Guiomar Novaes, noted pianist (at right).

TEATRO MUNICIPAL, RIO DE JANEIRO.

ANDRÉ MERTENS, →
Director, South American and Mexican Division of Columbia Concerts, Inc.

YEHUDI MENUHIN →
toured South America's music centers, summer, 1941; goes again for summer of 1943.

BRUNA CASTAGNA.
Opera performances in Havana, season at Teatro Colon. (Second from bottom.)

ARTHUR CARRON.
Seven weeks, Teatro Colon. (At lower right.)

South American and Mexican Division of Columbia Concerts, Inc., Steadily Growing in Scope—Sending Many Artists to Latin-America—Columbia Concerts Sponsors Award

AN IMPORTANT and abiding tie between the North and South American countries is the cultural bond, a bond which has been greatly strengthened in recent years. And music, free from the language barrier, is the ideal medium of cultural exchange.

A pioneer and authority in hemisphere cultural understanding is André Mertens, head of the South American and Mexican Division of Columbia Concerts, Inc. On March 1, Mr. Mertens will have to his credit a concert manager's career of over 20 years covering Europe, Latin America, and the United States. This long experience, embracing as it does his activities in the two American hemispheres, in addition to the rest of the world, was a contributing factor in the decision of Arthur Judson three years ago to place the South American Division of Columbia Concerts under the direction of Mr. Mertens.

A youngish, almost boyish-looking man, Mr. Mertens does not betray the strain which his intensive work places upon him. The interviewer of the Courier was told. "I have been used to hard work ever since I started as my father's associate.

"The average layman in this country, no matter how familiar he is with transportation conditions, can hardly visualize the difficulties we had to overcome to place a score of artists in the Buenos Aires and Rio de Janeiro opera houses last summer. Only after much work and urging were we able to convince the authorities that this cultural exchange was of utmost importance. South American countries which had been getting their talent from Europe, needed to be persuaded that North America had 'come of age' culturally. There was no better way to do it than for our singers to appear in the famous Teatro Colon in Buenos Aires and the Teatro Municipal in Rio de Janeiro.

"The fact that the following leading singers were able to fly according to schedule to and from South America this past season shows that we achieved our goal: Rose Bampton, Bruna Castagna, Charles Kullman, Lauritz Melchior, Arthur Carron, Frederick Jagel, Raoul Jobin, Leonard Warren, Norman Cordon, of the Metropolitan Opera; Florence Kirk of the New Opera Company; and Nino Ruisi. Mr. Melchior and Mr. Jagel gave concerts *enroute* to opera engagements.

"In the summer of 1941, we also arranged for a tour for Yehudi Menuhin of every important center in the southern republics, and he is returning for re-engagements in the summer of 1943.

"I want to mention also that Columbia Concerts, Inc., sponsored the Columbia Concerts Award, whereby a young Brazilian pianist will be introduced to the United States. This award was won last spring in Rio de Janeiro by Arnaldo Estrella. He comes to this country in February for introduction on Feb. 7 as soloist with the New York Philharmonic, with a long tour to follow, including appearances with nine major orchestras.

"This award was made as a gesture of reciprocity for a similar one presented by Guiomar Novaes, the Brazilian pianist, to a young North American pianist. The Novaes Award was won in June, 1941, by Joseph Battista, Philadelphia pianist.

"We look forward to a strengthening of the cultural ties by the exchange of artists during and after this war. In this we rely on the fact that music is the ideal medium of cultural exchange." N. S.

BUENOS AIRES, AND THE TEATRO MUNICIPAL, RIO DE JANEIRO

LEONARD WARREN.
Teatro Colon, Teatro Municipal.

CHARLES KULLMAN.
Seven weeks, Teatro Municipal.

NINO RUISI.
Eight weeks, Teatro Municipal.

LANDS OF TONAL MAGIC

Hamilton Wright Photo

AN EGYPTIAN CONCERT:

MEMBERS OF THE CONGRESS OF ORIENTAL MUSIC before the Institute of Arabic Music at Cairo in 1932.

NOCTURNE EGYPTIENNE.

By PAUL NETTL

The young American soldiers now in North Africa will probably be a little disappointed with the music of Tunis, Algiers and Egypt, for North African music is not for the average normal European or American ears. Of course, in Tunis, in Bizerte and Casa Blanca there is also European music to be heard in the coffee houses where French, Czech and Viennese orchestras play, and in the great hotels even American music is heard.

But Cairo plays a part even in European musical history. It was at the newly erected theater in Cairo in 1871 that Verdi's opera Aida, composed at the suggestion of the Viceroy Ismael Pasha, was presented for the first time. And the Palestine Orchestra is a frequent guest in the Egyptian capital.

In recent years, however, the Egyptian government has displayed a great interest for native Arabian music, and for old Arabian musicology. Some years ago, under the auspices of the government, a convention was held for non-European music, where, oddly enough, or perhaps characteristically, devotees of Oriental music and extreme modern music came together.

Modern Composers Attracted

Alois Haba, the pioneer of quarter-tone music, wanted to base his system on the tonal characteristics of non-European music. In fact, a number of the ultra-modern composers believe in the catch-word "Ex Oriente Lux" and, in attempting to get away from the principles of older European harmony, look to the East for inspiration.

Egypt has its own composers of European origin. They are, however, by no means radical, but attempt merely to adapt their European music to the atmosphere of the Nile Valley as well as they can. Among them is the Czech, Josef Hüttel, who in Bohemia wrote Czech music and in Alexandria and Cairo "Oriental" music.

Influence of Europe

It is clear that there has been an unbroken line of European musical influence in the cities of Northern Africa. Even such an excellent scholar as Villoteau (died in 1839) in his work, Description de l'Egypte, was taken in by a so-called "original Egyptian bridal song." It in reality was nothing more than an old song hit of the eighteenth century, Marlborough, which, in the course of its travels over the world, had landed in North Africa. Since it is still sung there, I am convinced that the American soldiers will recognize it immediately as an old favorite, for it is popular in America with the text: "We won't go home until morning." They will also be surprised to hear the good old song Clementine as a funeral march with a drum accompaniment. Even the Egyptian national hymn was imported from Europe. It is a melody by Verdi, to which the Institute for Arabian Music gave the text.

Music of the Streets

But much more original music may be heard in the old streets and bazaars of Cairo, Tunis and Algiers, where singers and musicians are to be heard, who are little influenced by the urban music of North Africa. The Egyptians, Tunisians and Algerians consider themselves to be extraordinarily musical. They sing on the slightest provocation, whenever there is time for relaxation, and that happens there frequently. When the fellah runs along behind his donkey, then he hums a song. When he rows his boat, tills his field, or does anything requiring the movement of his limbs, he requires rhythmical music. He regards music as both an aid to his work and as enjoyment.

When I said that Oriental music is nothing for Western ears, I meant only the ears of the average person. Whoever has a strong will to penetrate this music and, moreover, has a fine ear and will permit the music to sing into his musical consciousness, will, in a short time, be transplanted in his mind to a region of Oriental gardens with fragrant flowers and aromatic spices.

Songs of Magic

Above all, one must dismiss from his mind the thought that the intervals are false. Nor should one regard the unisonance of Arabian music as something incomplete and primitive, but as the expression of a unique musical consciousness. Let us not forget that the old Greeks knew only monophony in accordance with the Appolonian lineary character of their whole culture.

Like the old Greeks the Arabians have, too, the so-called "heterophony." The main voice is surrounded by variations from the subordinate voices without, however, there being any contrapuntal contrasts in voice as in our music.

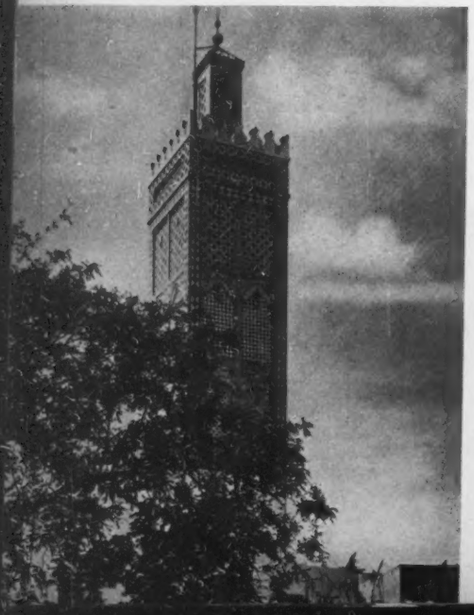
Then there is an Arabian music of traditional melodic patterns which are used again and again in the variations. In Egypt these melodies are called "Nagmas" (melody), in Tunis "Taba" (character), in Algiers "Sanaa" (work, art). These melodies have, say the Arabians, magic in them, and are to be played only at definite times and in definite places. Woe to him who will sing a magical winter lay in summer! The demons would flock to him by the score.

I once played for a European, who had lived long in Tunis, a record which he recognized immediately as such a demon melody. When he heard the first tones

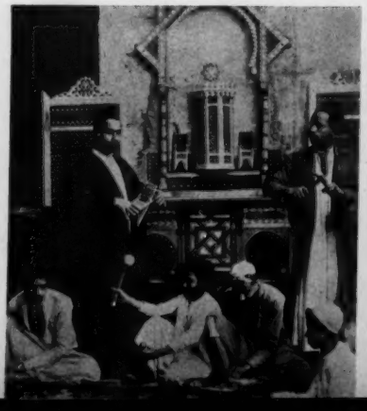
(*Please turn to page* 26)

DANSEUSE DU CAIRE.

Music Our Soldiers Will Find in Africa



A MINARET IN TANGIERS.



AN EGYPTIAN HOUSEHOLD.

(Extreme right) STREET SCENE IN MOROCCO

Metropolitan Opera

New Salome of Lily Djanel Hailed under Baton of Szell

(Continued from page 3)

After an all too long absence, Richard Strauss' Salome returned to the Metropolitan stage on Dec. 9. Conducting the one-act masterpiece, George Szell made his debut at that institution.

Lily Djanel assumed the title role, her first local appearance in a German opera. She looked, acted, sang and danced Salome in a fashion that would have gladdened the heart of Strauss himself. As it was, she stirred the audience to thunderous acclaim, and was recalled again and again after the final curtain.

The vocal demands of her music are of the most exacting, but Djanel conquered them brilliantly, with cumulative passion and power that kept pace with her climactic upbuilding in action. Her singing had continuous beauty as well as all the expressiveness called for by the contrasts of sensuousness and cruelty in the character of the insidious heroine. She did the famous dance with a persuasiveness and expertness no other Salome has equalled at the Metropolitan. Briefly summed up, the Djanel performance was an unquestioned triumph.

Other participants registered strongly too. Frederick Jagel, substituting at two hours' notice for the indisposed Rene Maison, gave a remarkable impersonation of the neurasthenic Herod. Karin Branzell was superbly effective as the profligate Herodias. Herbert Janssen's sonorous tones and granitic bearing made Jokanaan an imposing character. John Garris, although overacting somewhat as Narraboth, sang finely. Norman Cordon put impressive art into his short scene as the First Nazarene. Excellent bits were done by Helen Olheim, Emery Darcy, and Laufkoetter, Oliviero, De Paolis and Dudley as the four argumentative Jews.

Szell demonstrated his outstanding abilities as an opera conductor, emphasizing all the intensive emotion and colorful beauty of the great score, which he molded perfectly to the vocal and dramatic doings on the stage.

Preceding the Strauss opera, came Pergolesi's one-act buffa work, La Serva Padrona, light musical matter charmingly sung by Bidu Sayao, skillfully clowned and intoned by Baccaloni and De Paolis, and led by Paul Breisach with proper orchestral crispness and restraint.

The Second Götterdämmerung

The second Götterdämmerung of the season on Dec. 10 offered the same cast except for Julius Huehn as Gunther. Helen Traubel again was the Brünnhilde with Melchior as Siegfriend, List and Olitzki respectively as Hagen and Alberich and Irene Jessner as Gutrune. Kerstin Thorborg's Waltraute again was effective. Mme. Traubel's vocalization was her best contribution. Despite Leinsdorf's efforts, the performance was slow-paced.

Lucia Repeated

The second presentation of Lucia this season, on Dec. 11, offered a new Ashton in Leonard Warren who, although still suffering from a vocal indisposition, gave a straight forward and sincere delineation. Lily Pons, again in the title role, was brilliantly in voice. Jan Peerce's second impersonation of Edgar showed increasing authority. Thelma Votipka, John Dudley and Nicola Moscona (a new Raimondo) gave convincing readings under Frank St. Leger's effective baton.

Boheme Cast Changed

The sudden indisposition of George Cehanovsky necessitated a change in the Dec. 12 matinee cast of Boheme. Wilfred Engelman succeeded to the role of Schaunard. Otherwise the singers were familiar with Grace Moore and Frederick Jagel as the lovers; Valentino as Marcello and Frances Greer singing Musetta. Salvatore Baccaloni doubled as Benoit and Alcindoro and Pinza again

LILY DJANEL AS SALOME.

was Colline. Oliviero and Gurney completed the cast under the Sodero baton.

Branzell as Brangäne

The second Tristan, sung on Dec. 14, offered the return of Karin Branzell for her keenly etched reading of Brangäne's role. Helen Traubel and Lauritz Melchior again were the lovers with Huehn as Kurvenal and List as Mark. Leinsdorf conducted not always convincingly.

Walter Conducts Figaro

The excellent Mozart tradition established at the Metropolitan by Bruno Walter continued in the season's first Nozze di Figaro on Dec. 16. It was his first Metropolitan reading of this work. The cast was highly competent, the staging under Herbert Graf refined and newly fused as to elements, particularly in the brilliant scene closing Act III. The choral singing and ensembles by the principals were on a high level of musical efficiency.

There was a new Countess in Eleanor Steber, young and attractive American singer, who after the opening scene found her vocal poise and did some particularly lovely mezza-voce singing in Dove Sono. She also graced the stage becomingly. Miss Steber at the close of the act had two solo curtain calls and acclamations.

Bidu Sayao was a particularly charming Susanna. The part fits her perfectly, both in the witchery of her mischievous comedy and the authority of her singing. Jarmila Novotna was again a boyish, amusing Cherubino, singing her airs with delicacy and refinement.

A superb, youthfully exuberant Figaro was given by Ezio Pinza, who added salty Spanish character to the role, and sang with consummate richness. John Brownlee had a very good evening as the Count, being aristocratic in bearing and commanding in his singing, particularly of the aria in Act III. Salvatore Baccaloni offered a delightful character bit as Bartolo. Irra Petina gave an expert comedy portrayal of Marcellina, and Marita Farell was a lovely and warm-voiced Barbarina. The Two Peasant Girls were done with suitable gaucherie by Mona Paulee and Lillian Raymondi. John Garris was Don Curzio, Alessio De Paolis, Basilio, and Louis D'Angelo, a picturesque Antonio.

Pons Rings the Bell

Lily Pons gave a truly virtuoso performance of the Bell Song in Lakmé at the Dec. 17 rehearing of that opera. The plaudits that came to her doubtless also were recognition of the flawless lyric singing she did in the less showy parts of her music.

Nicola Moscona was the Nilakantha of the evening, voluminous in voice and sufficiently earnest in action. Jacques Gerard functioned again as the tenor principal, with Mack Harrell as a smoothly intoning Frederic and Irra Petina doing Mallika. Frances Greer took the role of Ellen, looking pretty and making the most vocally of that small part. Wilfred Pelletier steered the orchestra and stage with fine control and discretion.

Faust With New Singers

At the repetition of Faust, Dec. 18, Leonard Warren sang Valentin at the Metropolitan, and scored decisively with his well produced voice and fluent phrasing. Thelma Voptipka was new as Martha, and Lucielle Browning as Siebel. Both ladies sang with finish and euphony, and the knickerbockers of Miss Browning helped to enhance her attractiveness.

Raoul Jobin repeated his well-routined assumption of Faust and Norman Cordon underlined all the sardonic humor of the Evil One and made his basso contributions vocally.

Helen Jepson's Marguerite is one of the outstanding successes of her career. Youthfully eager, pleasing to the eye, and acting and singing with consistent charm and appeal, she was the pivotal factor in a performance that had general atmosphere and spirit under the capable direction of Wilfred Pelletier.

Tannhäuser Under Szell

Tannhäuser on the afternoon of Dec. 19, brought forth George Szell as conductor for the second time in this opera house, and again the leader breathed fire, life and intelligence into the performance. Szell laid bare the inner parts and traversed the score with such surety that Helen Traubel and Melchior seemed moved to new eloquence in their roles. Melchior sang with freshness and outstanding intensity; Miss Traubel's Elizabeth was striking for its appealing directness and vocal beauty. Kipnis as King was commanding from any viewpoint, contributing a magnificent conception. Thorborg extracted the utmost from her role, Venus.

Murder to Music

Baron Scarpia, sung by Lawrence Tibbett, was sent to his deserved doom in the most convincing operatic fashion by Grace Moore on Dec. 19. She acted the role of Tosca with intense realism, looked regally handsome, and sang with finesse and fervor. Miss Moore's voice is in its best estate this season and she uses it with complete artistry.

Tibbett's Scarpia has always been distinguished by intelligent vocalism, and acting that emphasizes the cruel implications of the character without tearing passion to tatters.

Charles Kullman is a comely and ardently romantic Mario, and his tone and style lend themselves admirably to the incalescent demands of the role. Baccaloni was the Sacristan, Olitzki did Angelotti and De Paolis gave a veristic account of the cringing Spoletta. Cesare Sodero once more demonstrated his high ability with the baton by keeping the orchestra in glowing performance and yet finely tempered to the voices on the stage.

The Andres de Segurola photograph on Front Cover is by Norma Lloyd, Bruno Studios, Hollywood.

GRACE MOORE AS LOUISE.

Grace Moore to Sing Louise in Milk Fund Benefit

Grace Moore will sing the title role in Louise when it is presented at the Metropolitan Opera House on Jan. 15 for the benefit of the Free Milk Fund for Babies, Inc. Rene Maison, Ezio Pinza and Doris Doe are also in the cast with Sir Thomas Beecham conducting. Mrs. William Randolph Hearst is founder-president of the fund.

Juilliard Premieres New American Opera

Two one-act operas, The Mother, by Joseph Wood (winner of the 1942 Juilliard Opera Competition) and Solomon and Balkis by Randall Thompson (commissioned by the League of Composers and Columbia Broadcasting System in 1941) were presented on stage for the first time Dec. 9, by the Opera Department of the Juilliard School of Music.

The Mother is really a series of tableaux set to music. In it, Mr. Wood, the young and gifted composer, proved to be an exceptionally able craftsman. The singers were not yet at ease in their parts, but there was nothing amiss that the experience of a performance or two couldn't cure. The cast included Biruta Ramosk, Bernard Martin, Winifred Smith, Betty Myers and Meda Westberg.

Solomon and Balkis went much better. Musically, it was charming and it was given an excellent performance. The stage direction was good, the singers sang well and acted in a professional manner. Those participating were Nelson Magill, Jean Browning, Richard Manning, Jean Cubbage and Nancy Symonds. In the minor roles were Minerva Davis, Frances Bible, Annette Burford and June Preston.

Albert Stoessel conducted the school orchestra ably in both works.

R. K.

Lehmann and Chavchavadze Launch Scholarship Series

Lotte Lehmann, Metropolitan Opera soprano, and George Chavchavadze, Russian pianist, inaugurated a series of concerts on Dec. 28 at International Study Centre Hall, New York, Paul Ulanowsky was at the piano for Mme. Lehmann. The series is to raise funds to endow a fellowship of the International Study Centre for Democratic Reconstruction.

CHICAGO: Christmas Choral Programs Among Rich Holiday Events

(Continued from page 3)

to and pleased in their presentation of the Harl McDonald Concerto. The highlights of the orchestral program were the Strauss tone poem Don Juan, and a Corelli Concerto Grosso.

Decidedly, Lange is an original program builder. He goes off the beaten path to arouse new interest. Thus, he recently made known Harold Byrns' delightful arrangement of six piano pieces by Scarlatti and featured the Mendelssohn "Scottish" Symphony and Elgar's Variations on an Original Theme.

Bertha Ott Fosters Chicago Artists

Fortunate is a city that harbors a manager who devotes most of her time to fostering home talent. Chicago has Bertha Ott, whose local activities are manifold. Whereas in the past she secured only renowned artists, she now also presents Chicago products to best advantage.

Among the finest of her attractions is the Fine Arts String Quartet, which opened the Twilight Chamber Music Series at Fullerton Hall recently with a program that held the Boccherini C major Quintet, with Daniel Saidenberg as guest artist; Mendelssohn's B major quintet, with Armand Roth, violist as associate, and the Frederick Stock Quartet.

Nathan Milstein Gives Superb Recital

Nathan Milstein impressed Chicago concert-goers by his matchless performance of a taxing program in Orchestra Hall. The audience listened with great absorption, and the many local violinists present voiced their praise in superlatives.

Vronsky, Babin and Piatigorsky Heard

Vronsky, Babin and Piatigorsky in an all-Russian program, made the third recital of the History and Enjoyment of Music Series an unforgettable event. In Valentin Pavlovsky, the cellist has a peerless accompanist and worthy coadjutor.

Bach Chorus in Christmas Oratorio

The improved Chicago Bach Chorus sang the Christmas Oratorio under its new conductor, Robert Heger-Goetzl. To Mona Bradford, contralto soloist, went first honors. Possessor of a luscious, voluminous and well used voice, her musicianship permitted her to overcome the poor accompaniment given by the organist and she sang her various arias most effectively. Paula Knight, soprano, did the best she could under trying conditions, but the tenor and bass of the quartet fell below the standard expected at a concert in Orchestra Hall.

Young Violinists Impress in Debuts

Two violinists who should make names for themselves are Aaron Rosen and Albert Muenzer, who recently made their debuts in recital. In his program in Curtiss Hall fifteen-year-old Rosen shone brilliantly, and young Muenzer reflected the same qualities that have made his well-known father, Hans Muenzer, so popular for many years.

Rudolph Ganz in Benefit Recital

Rudolph Ganz's recital for piano scholarships for Lincoln Centre students was a typical Ganz success. In excellent form, the eminent pianist gave of his artistic best, and listeners were vociferous in their approval. Students received a fine lesson in the art of piano playing at the hands of one of its most outstanding exponents. A Chopin group, Beethoven's "Moonlight" Sonata, four Debussy numbers and three by the pianist himself were superbly set forth.

Adler and Draper Pack Civic Theatre

Harry Zelzer backs up winners. That fact was again attested when Paul Draper and Larry Adler filled the Civic Theatre for their unique concert. Some 500 cash customers were turned away from the box office. Impresario Zelzer reengaged the pair of virtuosi for two recitals in the same theatre for next season.

Senia Greve Active as Singer and Teacher

In his portion of a joint recital at Sherwood Recital Hall, Senia Arnold Greve, bass, revealed himself a stylist interpreter of German Lieder *par excellence*. Mr. Greve devotes most of his time to teaching at the Sherwood School, and counts among his numerous students Doris Doree, to make her debut with the Metropolitan Opera this season, and the brilliant soprano, Beverly Watts, who has several concert and orchestral appearances in the East.

Carol Silver at Northwestern University

Winner of many contests, the young Chicago pianist, Carol Silver, has appeared as soloist with the Business Mens' Orchestra and in various recitals recently. Her latest appearances were before the German Club at Northwestern University and in a radio broadcast from Chicago. Miss Silver was reengaged for next year after her most successful recital at Valparaiso University.

Nakutin Pupil Engaged with Paulist Choristers

Jacob Chekuroff, baritone and artist pupil of Alexander Nakutin, has been engaged by Father O'Malley as soloist with the Paulist Choristers.

Louise St. John Westervelt conducted the Edgebrook Singers in a progam of Christmas music at the Edgebrook Club House and the National College of Education Chorus in a dramatized version of Pierné's Children at Bethlehem. This year the chorus at the college, where Miss Westervelt is head of the music department, numbers seventy-five and is repeating Pierné's work by special request.

De Young Student in Fine Recital

In a program both ambitious and varied, Janet King, soprano and artist pupil of Richard B. DeYoung, sang before a large, enthusiastic audience at the De Young Studios. Her voice, an attractive lyric one with fine focus and vitality, has the agility and richness of color necessary to range from the florid Lusinghe piu care by Handel to the impassioned Addio from Boheme. Miss King scored her greatest success in a brilliant performance of Mozart's Alleluia and an aria from Marriage of Figaro further proved her grasp of the true Mozart style.

Musicians Club of Women Hears Cara Verson

The December 7th concert of the Musicians Club of Women was brought to a climactic close with a modern group of piano numbers played by that champion of modernists, Cara Verson. With her usual skill as interpreter and commentator the pianist gave enlightening performances of Rudhyar, Debussy, Pittaluga, Constant Lambert, Cassado and Bartok compositions.

Howard Wells Presents Gifted Pianist

Before an audience that filled the Chicago Literary Society Hall to overflowing, Howard Wells presented his gifted student Diana Brodsky, who disclosed unusual poise, varied tone quality and fluency of technic in a taxing program including the Beethoven third sonata.

Hazel and Evelyn Lenaud, duo-pianists from Mr. Wells' studio, have just finished a five-weeks tour with Veloz and Yolanda, covering most of the important cities of the Middle West. They give a recital for the St. Cecilia Club of Grand Rapids, Mich., Jan. 8. Richard Feinberg, the 15-year-old pianist who won the Chicago Woman's Musical Club scholarship last season, recently gave a recital at Beloit, Wis.

Photo by Suse Byk

HENRI TEMIANKA, violinist, will appear with the Pittsburgh Symphony on Jan. 1 and 3, playing the Bruch Concerto. This is a re-engagement for Mr. Temianka. Following this appearance he commences an extended tour.

Phi Beta Artists Heard

Mary Louise McKenna, Kappa alumnae, presented a concert under the auspices of the University of Kentucky recently in Memorial Auditorium. Miss McKenna, a soprano, has spent the last two years in New York, studying and singing with the Radio City Music Hall Ensemble and the New Opera Company. Donald W. Alton, a patron of Kappa chapter, has resigned his position at the University to become head of the music department at Mary Baldwin College.

XI chapter at the University of Wisconsin launched a series of speech recitals in October. Two of its outstanding active members are putting on this series, Mary Ellen Steinhouer and Dorothy Thompson.

Rho chapter at the MacPhail School in Minneapolis had an evening of Strauss works in November at the home of Mrs. Karl Scheurer, a patroness. Among the artists appearing were Karl Scheurer, violinist of the Minneapolis Symphony; Wilma Anderson Gilman, pianist and authority on teaching methods; Jean Mikkelson, soprano and Marilyon Luft, accompanist. Mrs. Henry Quist reviewed the latest book on the life of Johann Strauss.

Gamma chapter entertained at a musicale and tea at the home of Mrs. John Hattstaedt, in Winnetka, Ill. Irene Reynolds, soprano, and Ruth Grumbine, pianist, furnished the program and the guest of honor, Elizabeth Wilkin, national vice president, gave a short talk.

Liebling to Be Concert Commentator

Leonard Liebling will speak on Mozart the Man at the Jan. 5 program in the Mozart concerto series given by Clarence Adler, pianist, with the alumni of the National Orchestral Association under Leon Barzin.

Joseph Szigeti Opens Second Part of Tour in West

From his home in Palos Verdes, Calif., where he spent Christmas, Joseph Szigeti, violinist, goes to San Francisco on Jan. 3 to continue his busy concert schedule. On Jan. 10 he appears in Sacramento and Jan. 12 in Redlands. He goes to Tucson on Jan. 15, Galveston, 18 and Corpus Christi, 20.

Coming East, Szigeti will be soloist on Jan. 28 with the Baltimore Symphony Orchestra in that city and the following day in Washington, D. C. He also will be heard with the Cleveland Orchestra, Pittsburgh Symphony, Philadelphia Orchestra and New York Philharmonic-Symphony Society.

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RADIO: Full Schedule of Winter Offers Many Headliners

JAMES H. FASSETT,
Director of CBS Music Department

Another great ensemble was restored to radio when the Boston Symphony Orchestra, Serge Koussevitzky conducting, gave its program on the Blue Network on Saturday afternoon, Dec. 26.

Prokofieff's Classical Symphony, in which the modernist dons Mozart's wig, and the Beethoven Fifth Symphony proclaimed the Boston band's tradition of tonal beauty, precision and good programming.

The orchestra's commentator, however, could use more legato and color; his voice seemed too staccato and angular on this occasion. The Boston forces will be on the air each Saturday, 8:15 to 9:15 P.M. Thanks, Maestro Petrillo!

•

Two entr'actes from Mozart's Thamos were broadcast over CBS on Dec. 12 by the Cleveland Orchestra under the baton of Nicolai Sokoloff.

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Suzanne Sten was guest artist again recently on the CBS coast to coast broadcast, Great Moments in Music. The program was made up from excerpts from Cavalleria Rusticana.

•

Gianna Bernhard, lyric soprano, was heard on Dec. 15 and Balbina Brainina, French pianist, on Dec. 18 over WNYC. They are under the concert management of Vera Bull Hull.

•

Joseph Rogatchewsky, leading tenor of the Paris Opera, was soloist with the Columbia Concert Orchestra, Howard Barlow conducting, over CBS on Dec. 16. He was heard in songs and arias of Lalo, Gounod, Massenet, Gretchaninoff and Tchaikovsky.

•

Sir Ernest MacMillan on Dec. 10 conducted the first broadcast, over CBL, Toronto, of a new work, Marche Héroïque et Solennelle, Crawford, Canadian composer. It was written in memory of those lost in the raid on Dieppe.

NBC Photo Service

MICROFILM OF SHOSTAKOVITCH'S SEVENTH SYMPHONY viewed by C. L. Menser, right, NBC program manager, and Thomas H. Belviso, music division head. They compared the film with the enlarged score as later premiered by NBC Symphony under Arturo Toscanini.

Grace Castagnetta, pianist, played the Bach B minor concerto on Dec. 16 over WNYC.

•

Gladys Swarthout found a new way to send Christmas greetings to her friends this year. The Metropolitan Opera diva and her associates on the CBS Family Hour, Deems Taylor, master of ceremonies, and Al Goodman, conductor of her orchestra, joined in making a plastic record which bears on its face pictures of all three. The recording groove, made separately, is affixed above the pictures and signatures of the participants. Each one introduces the other; the men express Christmas greetings, and Gladys says hers by singing O Little Town of Bethlehem.

3 Artists at Pierre Musicale

Rosa Bok, coloratura soprano of the Metropolitan, Sydney Rayner, Chicago Opera tenor, and Sally Leff, composer-pianist, gave the Dec. 8 program at the Hotel Pierre in the Diaz Tuesday Musicales. Miss Bok sang arias from Coq d'Or, Traviata and Lakmé and songs of Haydn, Curran and Hely-Hutchinson and joined Mr. Rayner in duets from Boheme and Traviata. Mr. Rayner's program comprised songs of Donaudy, Fourdrain, Hageman, Reyer, and a work by Miss Leff. Both singers are experienced operatic artists and proved best in representations from this field. Miss Leff gave competent pianistic support. There was a capacity, receptive audience. T.N.

Music Schools Offer Facilities

(*Continued from page* 3)

Musicians are hopeful that the offer of the schools will be accepted and will come under the classification of the Army and Navy Secretaries for specialized work.

Putting Musicians to Work

They point out that immediately upon its clarification, which is being sought, musicians will be enabled to play a larger part in the war effort. Many who have volunteered are already at work in their own fields, making arrangements, directing bands and serving in special capacities in the services. It is believed that, as army activities are extended overseas on the various fronts, increased calls will have to be met, and that preparations should be made now.

That recognition is accorded in some of the services is indicated by acts of the Air Corps and the Navy. Instances are known where volunteers for these branches were given furloughs immediately upon their enlistment so that the men could complete their musical work. An extension of this plan to cover the new 18- and 19-year-old selectees is anticipated.

Student Replacements Foreseen

Meanwhile, the faculties of many universities and colleges are expected to be affected materially when the Army and Navy authorities take over their facilities. With the stress placed upon engineering and similar subjects, a diminution in the liberal arts courses is anticipated.

In the case of music instructors, however, additional fields are opening up in other parts of the United States. Lila Belle Pitts, president of the Music Educators National Conference, said that calls are being received from all sections of the country seeking teachers as replacements. Prof. Pitts expressed the hope that musicians might play an even larger share in the war.

President Tristram Walker Metcalfe, of Long Island University, said that contrary to the belief at some colleges, he does not expect a drastic loss of students next year because of the draft. He pointed out that with high school courses accelerated and with colleges also condensing their work, students who now enter college at 15 and 16 can receive at least three years of college work before being called in the draft.

"The 19-year-old group is expected to be called first," he said, "so that by intensive summer session courses, and under the new speed-up plan of the colleges, students can practically complete their work.

Question of College Credits

"The unfortunate part is that, under the proposal of the service deparments, no college credit may be accorded to the service men who are sent back for the special war courses. But perhaps this problem may be worked out. It is possible that, before going into actual service, the men would really complete their liberal arts courses and specialized subjects and have their degrees to use at the end of the war."

Passed Away

DR. WASSILI LEPS, 75, composer and conductor, died in a Toronto hospital on Dec. 22. Dr. Leps, who was born and educated in St. Petersburg, Russia, came to this country as a young man and settled first in New Orleans. He was later active for many years in Philadelphia, where he founded and led the Operatic Club in annual productions. He had conducted orchestras there, in Atlantic City, Pittsburgh and Providence, R. I., where ten years ago he founded the Providence Symphony.

Brown University conferred the honorary degree of Doctor of Music on him. He is survived by his widow and daughter, Mrs. H. G. Schanche, of Toronto.

ELEANOR EVEREST FREER, 78, noted American composer and founder of the American Opera Society of Chicago, died in that city on Dec. 13. Among her scores were operas, piano compositions and songs, the stage works including A Legend of Spain, Little Women, Massimiliano, and The Masque of Pandora. She was a member of the Federation of Music Clubs, the Chicago Artists' Association, the League of American Penwomen and the Illinois Academy of Fine Arts. Her husband and a daughter survive.

ANNE DAY ROGERS, 71, former soprano, active for many years in the work of the Mannes Music School, died in New York on Dec. 15. During the last war, Mrs. Rogers sang for soldiers in the base hospital located in Grand Central Palace. Surviving are her husband, two sons and three sisters.

THE DANCE: Filming of Terpsichorean Art "Sadly Deficient" in Hollywood

By ROSALYN KROKOVER
Dance Editor, Musical Courier

The films have for many years furnished a workable solution to the problem of dance notation. But the professional companies of Hollywood have not as yet found a satisfactory way of translating the art of the dance to the screen.

The Dance Festival, a series of shorts mostly out of Hollywood, which has been making the rounds of theatres during the last year or so, serves as a good example of how not to film a dance sequence. The continuity and design were always completely broken, while, on the contrary, the camera should really serve as a means to enhance the action.

Probably the best dance pictures to be shown at a public theatre to date have come out of Russia. There is a two-reel short (released by Warner Bros. in this country) now being shown at the Stanley Theatre that tops all dance films. It is a picturization of the Dance Festival held in Moscow during the fateful autumn of 1941. The dances and dancers were from many provinces of the U.S.S.R. Among those represented were the Crimea, Bukhara, Estonia, Moldavia, Azerbaijen, Kazen, Belo-Ostrow, Kalmyk and Ukrania.

Each dance is filmed in such a way that its character, style, design and continuity are clarified and heightened rather than broken up into disconnected bits. It might almost be called a lesson in how to watch dancing, for the camera seems to tell you what to look at and when.

CARMEN AMAYA AND HER COMPANY
of Gypsy dancers and musicians. Antonio Triana is seen at center with Miss Amaya. In the rear are Lola Montez, center, and four members of the Amaya family.

Please, Hollywood, why can't we make good dance movies?

• • •

Carmen Amaya, her family, Antonio Triana, Lola Montes, guitarist Sabicas, and accompanist Raymond Sachse, all returned to Carnegie Hall on Dec. 13. The program was similar to the one offered last year. There were assorted group and solo dances aplenty, and some first-rate guitar playing by Sabicas, who was joined by Paco and Jose Amaya toward the close of the program.

The performance was a great deal smoother than it was last year. Antonio Triana still walks off with top honors. He is a dancer of great skill and personality. Jaleo y Bulerias was interpreted with charm and dash. Zapateado, a dance composed entirely of intricate heel rhythms, literally brought the show to a halt.

Carmen Amaya doesn't come into her own on the program until she sheds all the unbecoming finery of a dignified Spanish dancer and appears in trousers for the wild Cuevas Gitanas. A gypsy song and dance, Herencia Gitana, in which she sings in a deep husky voice while making all kinds of facial contortions and kicking a long train around, was also a popular number with the audience. The troupe has a large following of admirers in the metropolis, and the usual demonstrative audience filled the hall.

Dance Jottings

Argentinita's dance partner, Federico Rey, was inducted into the Army recently. The company's last performance with Mr. Rey was given at Fort Dix, the very camp which was the first to receive him as a soldier. It has been necessary for Argentinita to withdraw from the successful Chicago run of Clifford Fischer's Priorities in order to prepare for her numerous concert engagements.

Iva Kitchell has just returned from her N.C.A.C. Civic concert course engagement in Syracuse and will start the New Year with performances in Passaic, N. J., on Jan. 6, and Evanston, Ill., on Jan. 14.

Pianist Arthur Paget will continue as Miss Kitchell's accompanist.

La Meri and the School of Natya had Dr. Marguerite Block, curator of the Busch Collection at Columbia University, as their guest, at their Dec. 22 studio meeting. Dr. Block spoke on the Krishna Cult. . . . Blanch Evan has announced studio recitals for Jan. 9 and 16.

War Activities Enlist Artists

Laszlo Halasz, artistic and musical director of the St. Louis Opera Company, has succeeded Robert Zeller as conductor of the American Symphony Orchestra, of USO-Camp Shows, which gave the second of two concerts on Dec. 18 at Indiantown Gap (Penna.) Military Reservation. The orchestra is one of four units presented by USO-Camp Shows at Army camps and Naval stations.

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Genevieve Goddard, soprano, Leona May Simth, cornetist, Robert Kitain, violinist and Robert Shilton, presented a concert on Dec. 11 at Fort Hamilton, Brooklyn, for USO-Camp Shows.

Sergt. Arthur Bowen, for 22 years a member of the Cincinnati Symphony and on leave as head of the cello department at Cincinnati Conservatory of Music, is now stationed at Camp Haan, Calif., with H. Q. Battery, A. A. T. C., Band No. 1. He is a former member of the Cincinnati String Quartet.

•

Paul Wittgenstein will be soloist with the United States Military Academy Band at West Point, N. Y., on Jan. 24, in the Ravel Concerto for the left hand. The score has been arranged for band by Captain Francis E. Resta, Musical Director at West Point, who will conduct the performance. Mr. Wittgenstein will appear on Jan. 5 in two recitals for the soldiers at Gulfport Field, Miss.

•

Argentinita and her associates, Pilar Lopez and Federico Rey, accompanied by Carlos Montoya, guitarist and Pablo Miquel, pianist, were presented on Dec. 22 by USO-Camp Shows at Fort Dix, N. J. Rey was making his last appearance, as he expected to be inducted shortly.

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Raymond Dempsey, American pianist, is now a private in the U. S. Army and stationed with Dow Field Medical Detachment, Bangor, Me.

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Lauritz Melchior, heroic tenor of the Metropolitan, has entertained service men recently at North Cumberland, Penn., and at the New York Stage Door Canteen. Other Metropolitan artists who have been presented by USO-Camp Shows at concerts and have also appeared at the Canteen include Charles Kullman, Mona Paulee, Lansing Hatfield, Jarmila Novotna, Marita Farell, Walter Cassel, Doris Doree, Hertha Glaz, John Garris, Osie Hawkins, Robert Weede, Erich Leinsdorf and members of the opera orchestra.

Rodzinski to Head Philharmonic

© Pictorial Feature Service
BRUNO WALTER

Robt. S. Holzman
ARTUR RODZINSKI

Harold Stein
HOWARD BARLOW

Dr. Artur Rodzinski, for 10 years conductor of the Cleveland Orchestra, has been named musical director and conductor of the New York Philharmonic Symphony Society for 1943-44. Bruno Walter and Howard Barlow will be guest leaders. The selections were made by the board of directors of the orchestra on Dec. 28.

Dr. Rodzinski has been given a free hand to arrange programs and select the personnel for next season. During his activity with the Cleveland Orchestra, he has appeared in New York also as an operatic conductor, leading a performance of Shostákovitch's Lady Macbeth of Mzensk here in 1935. He has appeared as a guest conductor with the Philharmonic both this year and last.

Marie Wilkins Given Contract by Metropolitan

Marie Wilkins, Lawrence, Kans. soprano who made her debut at the Metropolitan on Dec. 2, in the title role of Lakme, when illness prevented Lily Pons from singing, has been given a contract with the Metropolitan Opera Association, General Manager Edward Johnson has announced.

A contestant in the finals of last year's Metropolitan Auditions of the Air, Miss Wilkins came to New York to compete again in the Auditions and prepared Lakme on advice of conductor Wilfred Pelletier. When Miss Pons became ill, Miss Wilkins was called in twenty-four hours before the performance.

Born in Cortland, N. Y., Miss Wilkins studied at Ithaca, Paris and Milan.

Lily Djanel Joins List of NCAC Artists

Lily Djanel, new prima donna of the Metropolitan Opera, has been added to the list of artists under the management of the National Concert and Artists Corporation. Miss Djanel made her debut in the title role of Carmen under the baton of Sir Thomas Beecham at the Metropolitan last season and recently sang the name part in Salome there, with George Szell making his Metropolitan bow as conductor. Her debut was made in Liège, Belgium, as Carmen; later she sang leading roles at the Paris Grand Opéra in Thais, Hérodiade, Pelléas, Marouf, Damnation of Faust, Werther, Le Roi d'Ys, Tosca, Cavalleria Rusticana, Lohengrin, Tannhäuser and Die Walküre.

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A Musical Cliché Expert In Radio Quiz

By ALFRED HUMAN

In this little radio interview with a native master of the musical cliché—a typical, ordinary, everyday run-of-the-mill person you probably know intimately—we dredge up only a handful of the more common stereotypes, for it is plain that our little brother does not belong on any Big City staff. We can look in vain in his directions for the riper specimens which belong to the curious lingo.

We do not find here frayed remnants of the higher criticese, such as "dynamism," "published" or "exposed" (meaning "given" or "presented"), nor the quaint "melodic line," "architectonic," "evocative," and the like. Nor does the good man acknowledge the flesh-creeping "conductorial," "batonist," "interpretive skill" or similar banalities of the top-flighters.

No, our reviewing friend is not sub-normal in an IQ-ish sense; perhaps he makes his living as a teaching or performing musician, he probably has a degree or two, and he certainly is a Doc. His case is simple. The brain has become a mechanism like a gum-vending machine which automatically pops out familiar-shaped little formulae whenever the plunger is pushed.

But we like the fellow and shed a tear as we conducted him to the den of wolves in the city Zoo and thrust him into the large and enthusiastic company of hungry beasts. The art of criticism must be served, preferably raw.

QUESTION: *What do you do?*
ANSWER: I write critiques.
Q. *Huh?*
A. Musical criticisms, silly. French sounds so much better.
Q. *Please tell us how you write your "critiques."*
A. I am delighted to tell my vast unseen audience how I work. First I describe the concert audience. It is large and enthusiastic.
Q. *And the artist?*
A. — is young, beautiful, distinguished, famous, noted, well known; perhaps only charming or petite.
Q. *And the performance?*
A. The pianist is brilliant. He possesses great technical or digital facility. He discloses rare pianism. His playing is masterly. The singer discloses a voice of exceptional range in the difficult aria. Her French and Italian diction is perfect. Her vocalism is perfect. The accompanist is able. He gives sterling support at the keyboard.
Q. *And the symphony concert?*
A. The tonal balance of the orchestra is perfect. The conductor receives an ovation as he mounts the podium. The conductor gives an inspired reading of the immortal score. His conducting is masterly. At times his tempi are a little too fast. The program is in three parts. It is a well-balanced program. It is a varied program. It is an interesting program.
Q. *Magnificent! And what does the soloist do with her offering?*
A. Renders it.
Q. *And after?*
A. Responds graciously.
Q. *To what?*
A. The insistent applause.
Q. *A perfect critique! How do you handle grand opera?*
A. Each opera must be labeled: the tragic Aida, the tuneful Rigoletto, the vivacious Carmen, the sparkling Barber of Seville, and so on. I always, naturally, speak of the ill-fated Lucia, the pathetic Butterfly, the unhappy Gilda, the sinister Scarpia, the dignified Germont—all operatic fathers are dignified—Shall I go on?
Q. *Yes, indeed.*
A. At the end of the act the principals appear before the curtain and are recalled again and again to receive the plaudits of the large and enthusiastic audience.
Q. *And the conductor?*
A. He conducts with spirit. He gives a balanced performance. The conductor's reading is masterly. At times his tempi are a little too fast.
Q. *By the bye, what does the conductor do next morning?*
A. He complains to my boss. His attention has been called to my article. Somebody is always calling attention to articles in the public prints.
Q. *Do you also review organ recitals?*
A. Certainly. The organist's registration is perfect. His playing is masterly. Confidentially, I don't know so much about the organ. Perhaps I can say his organism is splendid?
Q. *Why not?*
A. Please tell me one thing. What do I mean by the conductor's tempi?
Q. *Durned if I know.*
A. I have an idea. From now on I will refer to the conductor's tempism.
(End of interview and beginning of journey to the Zoo.)

Mozart Fete Held At Berea

BEREA, O.—The Litany in B flat highlighted the Mozart Festival at Baldwin-Wallace Conservatory on Dec. 12 and 13. Under the direction of Cecil W. Munk, who has developed the organization, the chorus at the final concert gave a noteworthy reading of this work, now rarely heard in this country. Mary Marting, soprano, and Clyde W. Keutzer, tenor, the latter head of the voice department, both gave splendid performances. Annie Lea Rose and Oscar McCullough also gave good accounts of themselves in minor parts.

The Midyear Festival, inaugurated three years ago in addition to the annual observance, was composed of three concerts. The greater burden this year fell upon the conservatory orchestra under the direction of Prof. George Poinar, head of the violin department. In addition to appearing in the presentation of the Litany, the ensemble was heard also in the Rondo for violin from the Haffner Serenade and the concertos. The orchestral numbers included the overtures to The Magic Flute and The Impresario, and a small group played The Musical Joke. The students won new honors for themselves and Prof. Poinar.

Marx Pales was soloist in the rondo excerpt at the first concert. A junior at the conservatory, he revealed marked technical dexterity. A student string quartet, with Norine Wines, clarinetist, played the allegro and larghetto from the Quintet for clarinet and strings with professional finish. Sara Hammerschmidt and a string group of students did an excellent job in the G minor Quartet for piano and strings.

Takes Place of Artist in Service

Elwood Keister, violist, was called to service at the last moment, Prof. Poinar stepped in as substitute. A high point in this program was the work of Ethel Cattran, sophomore, in the finale of the D minor Piano Concerto. The audience enjoyed keenly the Musical Joke rendition.

Some of the best orchestral work was done at the Saturday night program, when Eine Kleine Nachtmusik was played in its entirety. Mr. Keutzer gave a polished reading of the tenor air, Per Pieta Non Ricercate. This was possibly the first hearing of this aria in this country. Carl Schluer, head of the piano department, gave an impressive reading of the C minor Piano Concerto. Prof. Keutzer directed the Madrigalians whose numbers included Adoramus Te and Misere, both interesting. The Magic Flute overture had a stirring offering.

The third program held the Jupiter Symphony and The Impresario overture, both given true Mozartean delineations under Prof. Poinar. Emily Mutter Adams was enthusiastically received for her performance of the D major concerto, No. 4, for violin.

Having offered Mendelssohn works at the first Midyear Festival and a program of American composers which featured Dr. Howard Hanson conducting his own Romantic Symphony at the second, the conservatory in this Mozart festival not only maintained the high level of former programs but has increased the musical horizon of both students and audiences.

S. B.

JOSEPHINE TUMINIA,

native American coloratura soprano of the Metropolitan and Chicago Opera Companies, has been added to the list of artists under the direction of Jack Salter Artist Management, Inc. Miss Tuminia this season sang Lucia, Rosina and Gilda, the latter opposite Lawrence Tibbett, with the Chicago company. Mr. Salter announces an extensive concert tour for her next season in addition to operatic engagements and appearances with the newly formed Columbia All-Star Opera Quartet, including Nino Martini, Helen Olheim and Igor Gorin, also managed by him.

Photo by James Abresch

Nora Hellen in Christmas Music

Nora Hellen, soprano, presented a program of Christmas music on Dec. 16 in the Henry Hudson Hotel Auditorium. Erna Luetscher was accompanist. Patricia Powell, flutist, assisted. Miss Hellen's voice is especially suited to music of this type, possessing a spiritual quality and sweetness in timbre. Especially lovely were the 14th century carols and modern ones including one by Joseph Wagner who accompanied the soprano.

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N. Y. Concerts: Holiday Period Brings Diverse Orchestral Fare

At the Philharmonic Orchestra concert in Carnegie Hall, Dec. 10, Artur Rodzinski had the happy idea to resuscitate Berlioz's Damnation of Faust, which is part oratorio and part opera, even though not so intended by the composer. At any rate, its fast moving and connected libretto, and the lovely and exciting music are delectable entertainment, especially when handled with such mobility, eloquence and fire as were evidenced by Rodzinski. It was easy to see that he loved the opus, by the way he expended his resourceful art upon every detail, and kept the soloists, chorus and orchestra at a white heat of enthusiasm.

The Westminster Choir gave noble aid, and put to its credit the best sounding and best integrated performance that highly competent body has achieved in New York.

Jarmila Novotna, Frederick Jagel, Ezio Pinza and Abrasha Robovsky (baritone) contributed impressively to the aural delights of an evening long to be remembered. The Philharmonic was prevailingly vital and virtuoso.

Beecham in Brooklyn

Sir Thomas Beecham on Dec. 8 added the name of the Brooklyn Symphony Orchestra to the list of ensembles which he has personally inspired to heights beyond their inherent ability. This group of players, still in the formative stage, sounded and played as though they were veterans and had long been associated with their new conductor, who was really opening the season. Before starting the program, Sir Thomas had difficulty in finding a baton to his liking, although several were brought to him on the podium. During the Mozart, he broke his stick and then went on using his hands to direct.

Mozart's Symphony in D (K.385) was given an eloquent yet refined reading, the shading and rhythm being notably handled. Beethoven's Second Symphony, in the same key, was read in the grand manner, although at times the brass choir did not always see completely eye to eye with the conductor. In line with his plan to present an American score at each of his concerts, Sir Thomas, after the intermission, presented Hermann Hans Wetzler's poem Assisi, a skillfully orchestrated score which reflects both Straussian and impressionistic characteristics. The composer was present to accept an ovation with the conductor. Added items were the intermezzo and scherzo from Delius' Hassan, poetic yet full-blooded in its setting. It had to be repeated. Maurice Wilk, concertmaster, was the very competent solo violinist. The overture from Borodin's Prince Igor was dynamically offered.

Philharmonic Brahms Concert

At the Saturday night and Sunday afternoon concerts of the Philharmonic Orchestra in Carnegie Hall, Dec. 12 and 13, the program was devoted to Brahms (Rodzinski conducting) with his C minor Symphony and the Violin Concerto (Mishel Piastro, soloist).

Concertmaster Piastro, who is also an experienced solo performer, gave noble proclamation to the Concerto, with warm tone, facile fingers and bow, and full understanding of the lofty music.

The Symphony found Rodzinski in marvelous mood and he revealed all the blended romanticism and drama of the abidingly great pages. He also partnered Piastro in complete orchestral concord and integration.

Music Sells War Stamps

Sponsored by the United States Treasury and Mayor La Guardia of New York, the four concerts being given by the New York City WPA Orchestra continued at Carnegie Hall on Dec. 12 with the second of the series. Herman Adler conducted and Artur Schnabel was the piano soloist in Beethoven's G major Concerto. Admission to the concerts is gained through purchase of war stamps, and the sale on the present occasion amounted to $5,011, paid by 2,500 persons.

Schnabel, toweringly eminent as a Beethoven interpreter, made it a joy to listen to his lovely, devoted reading, combining authority and deep feeling, all underlaid by outstandingly crisp and purposeful technic.

Adler's gifts as a conductor came to light again convincingly in Berlioz' Roman Carnival and Mozart's Serenade in D (K.320) as well as in the closely knit accompaniment to the Concerto. His musicianship is thorough, he draws beautiful melodic lines, and moulds the orchestra wholly to his intentions.

Shostakovitch Under Stokowski

On Sunday afternoon, Dec. 13, at the large NBC studio in Rockefeller Center, Leopold Stokowski bethought himself of acquainting us with a sadly neglected composer and an unknown opus from his pen. The occasion was the regular Sabbath broadcast of the NBC Symphony Orchestra, the composer was Shostakovitch and the opus was his Seventh Symphony

Levity aside, the concert furnished keen musical satisfaction. Stokowski's talent for exciting and appealing orchestral effects and intensive emotional exposition had full opportunity in Shostakovitch's score and the result was a performance which, while it offered no new aspects of the music, nevertheless made it express its full measure of rhythmic bite, sincere pathos and dramatic eloquence. The orchestra gave an altogether superb account of itself.

Buketoff Leads Chamber Group

As winner of the Alice M. Ditson Fund Award of Columbia University, Igor Buketoff conducted a chamber orchestra of 35 musicians in Town Hall on Dec. 13. The debutant conductor showed imagination and a magnetic personality in Beethoven's Prometheus overture, Schubert's Fifth Symphony, excerpts from Stravinsky's Pulcinella suite, Ravel's Tombeau de Couperin, Richard Horner Bales' Music for Strings and three numbers from de Falla's El Amor Brujo.

Klemperer Leads New Friends Bach Concert

One of the outstanding events of the early season was the Bach program given by the New Friends of Music, with Otto Klemperer as conductor of the small orchestra, at Town Hall on Dec. 13. After a somewhat reticent performance of the buoyant Brandenburg Concerto No. 6, the concert reached standards of exceptional brilliance in the D Minor Concerto for two violins and orchestra, in which Rudolf Kolisch and Daniel Guilet were the highly efficient soloists. The slow movement of this work was memorable, with the solo violins weaving a filigree of radiant and sensitive quality against the *continuo*. It seemed as if the delicate and precise conception of the eminent conductor inspired the orchestra also in the delightful Suite in B minor, No. 2, for flute, violin and orchestra, in which John Wummer and Mr. Kolisch were superbly equipped soloists. The entire ensemble cooperated with a spontaneity and tonal precision that made this performance one to be remembered. At the close there were stormy ovations for Dr. Klemperer and the players. The ensemble included also Diez Weissmann, Louis Gralitzer, Ralph Hollander, Dorothy Kessner and Sascha Wolas, violins; Lotte Hammerschlag and Ralph Hersh, violas; Eva Heinitz, Fritz Magg and Janos Scholz, violas da gamba and celli; Murray Shapinsky, bass; and Edith Weiss-Mann, harpsichord.

Concert Without Classics

In the accepted meaning of the word "classic," no composition in that category appeared on the program of the Philadelphia Orchestra at Carnegie Hall on Dec. 15. Prelude and Scherzo, opus

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THE ENGLISH DUO, Victoria Anderson and Viola Morris, vocalists, recently have gone under the management of Colston Leigh, of New York. Before setting out on their transcontinental tour, they appeared in a Washington concert.

(Story, page 17.)

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GINA VALENTE ENTERTAINS MUSIC NOTABLES at a party. Left to right, Fritz Kreisler, the young pianist, George Ruppert, host, and Anna Case Mackay, former Metropolitan Opera diva.

11, for strings by Shostakovitch, Hindemith's symphony Mathis der Maler, Szymanowski's Symphonie Concertante, for piano and orchestra, and Grieg's Piano Concerto, were the numbers conducted by Ormandy. The keyboard soloist was Artur Rubinstein.

All this music has been previously reviewed in these pages. The Hindemith work remains absorbing in idea, content and facture. As integrated symphonic writing, with the quite percussive piano part used to do obbligato service, the Szymanowski opus follows modern lines and holds interest chiefly through its energy and rhythmic variety.

Rubinstein's musicianship shone finely in the unification he effected with the orchestra in the Symphonie Concertante. Also he put so much vitality, brilliance and beauty of tone into his version of Grieg that the somewhat hackneyed Concerto seemed to take on new freshness and charm.

Ormandy and his men operated as an organic unit. Under that leader's baton the orchestra has preserved its superiority in sound and execution, and now plays with greater flexibility than in former years.

Rachmaninoff with Mitropoulos

Making his seasonal bow as guest leader of the Philharmonic-Symphony Society, on Dec. 17, Dimitri Mitropoulos had as assisting soloist and composer, Sergei Rachmaninoff. The Russian artist heard his three Symphonic Dances, Op. 45, played for the first time by the orchestra. The dances are really tone poems, moodful and somewhat sardonic, and with obeisance paid to both Strauss and Ravel. Needless to say Mitropoulos gave stirring readings and the composer was ovationed. The keyboardist officiated in his own dazzling Rhapsody on a Paganini theme playing with virtuosity and imagination. Mitropoulos supplied breathtaking support. The overture to King Lear by Berlioz and the conductor's own transcription of Bach's organ prelude and fugue in B minor rounded out a dramatic evening.

17-Year Coloratura in Debut

The Young People's Concert of the Philharmonic on the morning of Dec. 19 in Carnegie Hall served as the vehicle for the emergence of Rebecca Finn, 17, Boston coloratura. Dressed as Jennie Lind, the young artist first offered an aria from Meyerbeer's North Star, favorite of the Swedish Nightingale and later was heard in a traditional Noel of Anjou and an arrangement of Mozart's Alleluja by her teacher, Estelle Liebling. In the latter numbers Conductor Rudolph Ganz became a pianist. The newcomer proved at her best in the Mozart, revealing a true coloratura, fresh and generally well-handled. Conceding immaturity, she nevertheless showed more than the usual promise and was meritedly ovationed. Dr. Ganz gave the premiere to Burnet Tuthill's Bethlehem, a pastorale idyllic in style and extremely well orchestrated. Weber's Euryanthe overture, the first movement from Haydn's Symphony No. 13 and the polonaise from Rimsky-Korsakoff's Christmas Night were the other numbers.

Krenek's Novelty at Philharmonic

The Sunday afternoon program of the Philharmonic Orchestra at Carnegie Hall, Dec. 20, brought Dimitri Mitropoulos as conductor, carrying on the array of this season's guest leaders. The dynamic batonist from Minneapolis retains all his famed musicianship and eloquence, and his readings were a sheer delight in their propulsiveness and picturesque quality.

Aside from his own well-made transcription of Bach's Organ Prelude and fugue in B minor, he programmed also Rachmaninoff's colorful Symphonic Dances, opus 45, and Krenek's I Wonder as I Wander, a set of variations on a North Carolina folktune. The last-named performance was a "first time in New York." Maybe it might also have been the last, for a more unattractive, sourish, and generally forbidding piece of music this reviewer seldom has heard. There was nothing folktunish about the harmonization or orchestration of the score, and the original melody was buried under meandering measures that suggested aberrations rather than variations. If this is the matured Krenek, the earlier one of Jonny Spielt Auf (and that was bad enough) is by far to be preferred.

The lovely Rachmaninoff music sounded like a stream of limpid, refreshing *aqua pura*, following the brackish flow of Krenek's repellent pages.

Recitals Attract

RECITALS in New York took on mid-season amplitude and variety as the early weeks of December were reached. Among those appearing were the pianists Rudolph Serkin, Jan Smeterlin, George Copeland, Vronsky and Babin, due-pianists, Ida Krehm, Webster Aitken, Marisa Regules, Nadia Reisenberg (in joint recital with Joseph Schuster), Kurt Appelbaum, Frank Sheridan (with Musical Art Quartet), and the violinists Joseph Szigeti and Bronislaw Huberman, both heard with the New Friends of Music, Zino Francescatti, Samuel Dushkin, Robert Kitain and Nathan Milstein. The vocal roster included Lotte Lehman, Marguerite McDonald, Alvina Grabau, sopranos; Emanuel List, Rand Smith, and Sidor Belarsky, baritones, and the Trapp Family Singers in the first of two matinees of Christmas music. Rudolph Firkusny, pianist, and Risë Stevens, mezzo-soprano were heard in a Waldorf benefit musicale. The Lé Roy Trio (René Le Roy, Janos Scholz and Albert Hirsh) made its New York debut.

A special concert was "Salute to the League of Composers," presenting six new scores by modern composers and enlisting Marjorie Lawrence, Dougherty and Ruzicka, Ruth Freeman, the Budapest String Quartet, Aaron Copland and Leonard Bernstein.

Ida Krehm Plays

A Sunday matinee concert on Nov. 29 presented Ida Krehm, pianist, to Town Hall listeners. The artist, who has toured extensively, played Bach's Toccata in C minor, two Scarlatti sonatas, the Schumann Fantasy in C major, two Debussy preludes, and works by Liapounoff, Medtner and Prokofieff with a prevailingly sonorous tone. Miss Krehm showed taste and musicality in her playing. The modern works were particularly appealing. In the Schumann, many moments were warmly poetic. Her Bach and Scarlatti had deft treatment. The audience was a cordial one.

Szigeti with New Friends

The *clou* of the New Friends of Music Concert later that afternoon in Town Hall was Joseph Szigeti's masterly playing of two extended unaccompanied works by Bach—the Sonata in A minor, No. 2, and the Partita in E major, No. 3. After a somewhat dry start tonally, his violin sang with increasing color and his bow encompassed intricacies of rhythm and structure with great vigor and precision. He had a resounding ovation.

The program opened with Haydn's Quartet in F major, op. 74, No. 2, played with animation by the Gordon String Quartet, which now consists of Jacques Gordon and William Nowinski, violins, Bernard Milofsky, viola, and Fritz Magg, cello. For this concert Milton Katims took the place of the violist, indisposed. The performance had an understandably impromptu nature. The audience applauded it warmly.

Webster Aitken Heard

A highly individualized recital was given by Webster Aitken, pianist, at New York Times Hall on the evening of Nov. 30. The recitalist succeeded in projecting moodful delineations of, Debussy and careful Bach playing. Mr. Aitken's

(*Please turn to page* 20)

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Social Security for Musicians

Hope persists that the Federal Social Security Act, which is still extremely patchy in its provisions so that many classes of workers are ruled out, will be extended to include a large section of the people not covered by it. It is known that the Administration is in favor of such extension, and that new legislation may be introduced in the coming session to make a more equitable and far-reaching provision for old-age and illness benefits, and unemployment pay.

The last measure on the subject in Congress was H. R. 7534, introduced by former Representative Thomas E. Eliot of Massachusetts last September. Since the bill would have opened security benefits to teachers, composers, solo performers, arrangers and other musical workers who are self-employed, as well as many others, it is to be regretted that it was not acted upon and died in the last session.

There is a crying need for a law with provisions that will make the musical profession a more stable one. Hitherto, many musical folk have had to depend on such institutions as the WPA Music Project, Musicians Emergency Relief, the Bagby Musical Foundation, the Presser Home for Musicians, and private agencies, for old age or unemployment aid. Since the abolition of the WPA, new problems have arisen for some of the musicians formerly in its employ.

Section 163 of the Eliot Bill provided that "Every self-employed individual shall pay a social-insurance contribution equal to the following percentages of the market value of his services rendered as a self-employed individual after December 31, 1942, with respect to services in self-employment after such date, but not including that part of any remuneration for employment in excess of $3,000 for any calendar year." The amount to be paid was 4 per cent for the years 1943 to 1945, 5 per cent for 1946 to 1948, and 6 per cent for the years following.

According to Arthur Berson, chairman of a committee of the National Music Council, a meeting of organizations interested in a new social security measure will be held this month to make a study. Various objections were made to the Eliot Bill, which included provision only for contributions by the employees. Equal contributions on the part of the Government, along the lines of the Beveridge plan in England, will be asked.

Musical organization might well set about marshalling opinion in favor of such a provision to cover their members and other individual workers in this field. Musical occupations include most of the hazards of other professions, and quite a few new ones owing to changes brought about by war, increased taxes, changing economic conditions, the draft, and shifts in population.

• • •

"Music Advisors" for Our Troops

This war, which in so many cases has developed a much more intricate machinery than the last, has created a new class of musical workers with specialized functions.

While there are highly developed phases of music in our war program, as yet there are also some curious deficiencies. Thus, the latest Bulletin of the National Music Council, reporting on the training of band leaders by the Army Music School at Fort Myer, Va., laments the fact that "there are as yet no schools or centers in the Army for the training of bandsmen. There is a crying need for such training centers." The Navy already has a bandsmen's school.

Concerning the new and very interesting system worked out for musicians of rank to accompany and inspire units of the Army, the Bulletin speaks as follows:

"Twenty-nine outstanding American musicians have been appointed to serve as Corps Area Music Advisors to assist in the development of the comprehensive music plan now in operation in the Army. These men were commissioned in the now disbanded Army Specialist Corps, but they are expected to be retained in the service nevertheless.

"While the advisors have been in the field but a short time, all reports indicate that they are doing excellent work and finding a genuine need for it. Training which they received in the specialized course given to Music Advisors at the School for Special Service, Fort George G. Meade, Maryland, has enabled them to acquire a clear picture of the musical activities of the Army and has given them an insight they otherwise would not have had.

"The objective of the program is the participation of the soldier in musical activities. Music Advisors report the training of song leaders, the organizing of choirs, glee clubs and small vocal groups, so that the ultimate aim of a singing Army is being brought much closer.

"The soldier-song leaders are trained with the purpose of having them act as 'spark plugs' to start songs on the march, or at such times when the men are in need of some activities which will give emotional relief. The Music Advisors have been of great assistance to chaplains in organizing choirs and musical programs for religious services. They also have introduced song writing contests with awards in the form of war bonds.

"Further, these men have assisted in securing authority to enlarge existing military bands and to procure the additional instruments needed. Many fine arrangers and composers have been discovered among the enlisted men, whose efforts are encouraged through the playing of their compositions. The Advisors also have been successful in organizing dance bands. They have procured individuals from among the men to be put in charge and left to carry on the work as the Music Advisor moves to another station.

"A new and interesting Special Service unit for service overseas has been established. This unit is of company size and is divided into service sections in which technically trained soldiers operate mobile canteens. Four musical technicians are attached to each unit, trained to assist in carrying out musical activities in the larger tactical organizations served by the units.

"A wide variety of musical material is available for distribution to the soldiers by the Music Section of the Special Service Division, including simplified instruction for the playing of the tonette, ocarina, harmonica and ukulele, a song leaders' training guide, and a textbook, The Soldier Song Leader."

Frequently, one folksong on the lips of many men joined in a single emotion may do much to elevate, unite and make them more human.

MUSICAL MEMORIES
From the Musical Courier's Files

RECEPTION GIVEN IN HONOR OF LEOPOLD AUER BY ARTHUR M. ABELL AT HIS BERLIN HOME IN 1912.

Left to right, first row, seated, Gustav Hollander, Joan Manen, Arthur M. Abell, Leopold Auer, Fritz Kreisler, Arrigo Serato, Franz Ries, composer; second row, standing, M. H. Hanson, American manager; Theodore Spiering, Willy Hess, Roderick White, Carl Flesch, Frank Gittelson, Sam Franko, Eddy Brown, Joseph Malkin; third row, Mme. Tatpana Seidel, Emily Gresser, Mme. Bogutska-Stein, who later became Mme. Auer; Mrs. Kreisler, Mrs. Abell, Mme. Stern, Mlle. Goldweiser, M. Stern and M. Lopez. Seated on floor is young Toscha Seidel, who played the Vitali Chaconne for his famous colleagues.

VARIATIONS

By Leonard Liebling

A melodious, martial, victorious New Year to you.

* * *

The annual end-December cleaning out of the Variations desk brings to light a yellowed clipping from the Kansas City Star, February, 1936: "Everybody in Italy feels so excessively patriotic these days that even if Mussolini doesn't emerge ruler of the world, somebody over there ought to come up anyway with a pretty good new grand opera." Well, we may still get that grand opera.

* * *

Deems Taylor made a good point in his December 27, Philharmonic broadcast when he said that native Americans should be given greater opportunity to lead our major symphony orchestras regularly. They get guest appearances, he said, but they are not engaged for permanent positions. In consequence they have no real chance to prove their ability, for the solitary concert or two implies that they know only the music directed on those occasions. Taylor named four conductors whom he considers competent to lead any of our major orchestras regularly — Barlow, Black, McArthur, Wallenstein, and added: "I have no doubt that there are others too."

Shall the end of the war effect a surge of Americanism in this matter, or will the managing boards of our leading orchestras continue to let the public think that only foreign-born conductors have the secret of interpreting symphonic music with the proper correctness and authority? Some of us, like Taylor, refuse to accept such a proposition.

* * *

Robert Weede, baritone of the Metropolitan Opera Company, journeyed to a small town in Ohio recently to give a concert, following a nearby performance as soloist with the Dayton Symphony Orchestra. Backstage a few minutes before his appearance he was greeted by his sponsor, the chairman of the Ladies' Thursday Afternoon Music Club, with the admonition: "Now, Mr. Weede, I feel I should warn you that, since we are trying to save money by having no printed program notes this season, you may want to give a few explanatory remarks before each of your numbers—but NO JOKES, please!"

* * *

R. E. F. writes: "What you said in your recent issue about the great symphonies not having been written in Germany, but chiefly in Austria, reminds one that three of the greatest composers born in Germany, Handel, Beethoven and Brahms, once they had settled in other lands, never went back to live in their native country. It should be remembered too, that when Mozart was offered the position of music master at the German Court, he preferred to remain in Vienna on the chance of securing a post there for far less salary than he would have received in Berlin. Then there is Germany's treatment of Bach, miserably underpaid during his lifetime and whose true greatness was not recognized by his compatriotis for at least fifty years after his passing. What Germany did to that Wagner whom it now so proudly hails, is too well known to need retelling at this late moment. Germany's claim to having inspired and fostered the greatest music in the world, is one of pure, unadulterated arrogance, falsity and downright bosh!"

* * *

Moriz Rosenthal celebrated his eightieth birthday on December 18 and thereby reminded the world that he is almost the last survivor of the dozen or so great young pianists who went forth from Liszt's classroom in Weimar to astonish and delight the European and American audiences sixty or so years ago. Rosenthal headed them all in technic. Liszt said so himself and was confirmed by no less authorities than Rubinstein, Brahms and Saint-Saëns. In some respects no one has since equalled Rosenthal in his special domain. While others came who could match him in digital speed and virtuosity of wrists, with them mechanism never seemed to be part of temperament. Rosenthal had the faculty of making his technic pictorial, eloquent, exciting. It was not superimposed but formed an essential part of interpretation. His climaxes were of feeling rather than of sound. If you've ever heard him do the finale of Schumann's Carneval, Liszt's E flat Concerto, and the same composer's Don Juan Fantasia, you will know what I mean.

The finest bit of musical sportsmanship I can remember is when Rosenthal and Joseffy did a two-piano recital in New York and repeated it shortly after in Brooklyn. Joseffy lacked the physical strength of Rosenthal and the latter's "orchestral" tone, but excelled in delicate colorings and runs of feathery lightness. Came the concerts, and *mirabile dictu*, Rosenthal the Thunderer was not in evidence; instead we heard Rosenthal the Charmer, curbing his might and co-ordinating to the point of exact imitation with Joseffy's gentler tone and touch. The pair devoted one section of their program to playing in unison, that is playing the same notes, merely doubling those of the compositions — Chopin's Etude on Black keys, Mendelssohn's Spring Song and Schubert's Marche Militaire. Not a hair's breadth of difference in tone,

rhythm or dynamics. It was phenomenal, sheer incredible, and remains one of my most treasured pianistic memories.

The accompanying snapshot was taken outside old Steinway Hall after the last rehearsal for the joint recital. Joseffy is on the left of the reader.

* * *

New York, Nov. 22, 1942.

Dear Variations:

I note your comment on the jazz possibilities of Puccini. Perhaps you are not aware of some of the contributions he has already made to popular music. Unquestionably he would be echoed still more if it were not for the restrictions of copyright.

Surely you have not forgotten the famous Avalon case. It was clearly proved that the tune had been adapted from the tenor aria, E lucevan le stelle, in La Tosca, and I am told that the damages practically wrecked the Vocalion Company and cost other phonograph companies enormous sums, including the destruction of records. The publishers of the song also had to make a handsome settlement.

I remember that Archer Gibson, Charles Schwab's private organist, helped the argument of the defense, but evidently without much success. The parallels gave me some of my earliest material for Tune Detective programs, and it was really impossible to escape the conclusion that the tune of Avalon had been deliberately borrowed from Puccini.

There have been other cases where the reminiscences were less flagrant but interesting nevertheless. A tune called The Vamp was very similar to Un bel di, in Mme. Butterfly. If you listen to Jerome Kern's current Dearly Beloved, you may detect a perhaps unconscious echo from the same opera. And I have always thought Mana-Zucca's I Love Life sounded like the big duet in Tosca. Wait till Puccini gets into the public domain. He'll develop into a regular Tschaikowsky.

Cordially yours,

SIGMUND SPAETH

* * *

"If you will allow me to steal your stuff, as the saying goes," is M. R. H.'s offer, "I shall imitate your waggish idea to give musical equivalents for the titles of some recently published books. So here goes—with your permission":

Little Man—Cesare Sodero.
These Two Hands—Horowitz.
Call Her Rosie—Bampton.
The Russians—Piatigorsky, Rachmaninoff, Stravinsky.
Victorious—Toscanini.
Fiddler's Folly—Hoping for Heifetz receipts.
Nathan's Dark House—When Milstein doesn't play.
The Science Of Coaching—La Forge, Golde.
Family Treasures—The Trapps.
Husky—Melchior.
Who Walk Alone—The music critics.
Kill Joy—The music critics.
The Just And The Unjust—The music critics.
Cue For Murder—The music critics.
Only The Stars Are Neutral—Not at the Opera.
Washington Is Like That—No National Opera, no National Music School.
This Is My Best—Shostakovich's Fifth.
Order Of The Day—No more pianos, phonographs, radios.
America's Fighting Heroes—Our native composers.
We Belong Together—Cavalleria and Pagliacci.
Time Of Peace—The Boston Symphony Orchestra and Petrillo.

* * *

Carl Benson, of Ashtabula, Ohio, sends this item: "A singer who had a frog in her throat recently sang Schubert's 'Der Toad und das Mädchen'."

* * *

Grena Bennett, critic of the Journal-American, discovers a Chinese laundry in Fifty-ninth Street near Third Avenue run by Sing Long Low. She comments: "Why not cast him as King Marke in Tristan and Isolde?"

* * *

Listening to what Abram Chasins said in his defense of modern music when he acted as commentator recently for the Perole Quartet on the air at Station WQXR, I could not help recalling the sage remark of "Mr. Dooley" whom his author, Finley P. Dunne, made remark a long time ago: "Wan man's music is another man's noise."

LONDON: American Soldiers Applaud Music Clubs' Entertainment

By HUGH LIVERSIDGE

LONDON.—British musicians are contributing their part to the war effort by working harder than ever entertaining the forces and war workers. For instance, a typical day's schedule for a leading musician is a midday concert at the National Gallery, a broadcast at 3:30, a concert at 7.

Eda Kersey, violinist, received a doubtful compliment when playing at a factory. The canteen manager came up to her after the concert smiling broadly and said that, while she had been playing, they had fed 3,000 people!

But music is providing a real need. After a National Gallery concert a lady told Miss Kersey, "I felt I must just tell you what this music has meant to me. I came into the concert a tired and sad old woman and I go away feeling able to face whatever may come."

The Forces, too, are now being offered more good music in broadcasts. The B. B. C. "Music Club" series is an encouraging innovation. It is ably compèred by Alec Robertson. In a message to the Club Sir Henry Wood emphasized the great comfort and inspiration music provides in these troubious times. Particularly is this the case when many in out-of-the-way camps and stations are thrown more and more on their own resources.

Washington Club in Britain

A notable feature of music for the American forces in Britain is the Washington Club Music Series. These take place every Sunday night. At a recent concert with Joan Hammond, soprano, John Amadio, flute, Ivor Newton, piano, an informal atmosphere prevailed. The men sat around in comfortable chairs and listened to sonatas by Bach and Handel and songs by Dvorak and Debussy.

At the end of the concert they gathered round the piano and had particularly interesting chats with Newton and Amadio, both of whom have, of course, concertized extensively in the U. S. A.

At a National Gallery concert a large audience assembled to hear Mary Jarred, contralto, in Lieder by Wolf, Schubert and Mendelssohn and arias by Purcell, Handel, Gluck and Beethoven. Ivor Newton was the sympathetic accompanist.

70th Anniversary of Vaughan Williams

The Royal Choral and Royal Philharmonic Societies combined to commemorate Dr. Vaughan Williams' 70th anniversary with performances of his Sea Symphony and Dona Nobis Pacem at the Albert Hall. Both are fine works—the former is a setting of verses from Walt Whitman's Sea Drift. The composer conducted and Isobel Baillie, soprano, and Roy Henderson, baritone, were the able soloists.

On the same afternoon the L. S. O. Chamber Orchestra conducted by Basil Cameron appeared at the Aeolian Hall. Purcell's suite from Abdelazer was well worth hearing. Cyril Smith and Phyllis Sellick were soloists in Bach's concerto No. 2 for two pianos.

On a recent Sunday, Sir Henry Wood conducted the London Philharmonic Orchestra in an all-Beethoven program. Joan Hammond sang Abscheulicher in the grand manner, if not always quite perfectly phrased. Moiseiwitsch gave his usual skilful performance of Beethoven's 3rd concerto. The cadenza in the first movement was, however, an anachronism and out of proportion to the work.

Washington Hails Notables

WASHINGTON, D. C.—Dr. Hans Kindler and the National Symphony have brought much beauty and respite from worldly cares this past month in Washington. Two apearances of the Ballet Theatre; Percy Grainger playing the Delius Piano Concerto; Egon Petri giving a memorable reading of the Brahms B flat Concerto, and other outstanding performances have been welcomed with enthusiasm. On Dec. 16 the Symphony was heard in an eloquent, stirring performance of the Seventh Symphony of Shostakovitch; repeated because of showers of requests. Millard Taylor, concertmaster, distinguished himself in the Sibelius violin Concerto on Dec. 13.

Artur Rubinstein, pianist, was heard on Dec. 1 in two concertos with the Philadelphia Orchestra—a Symphonie Concertante by Szymanowski and the Grieg. Mr. Ormandy conducted the charming G Major (No. 88) Symphony of Haydn and an impressive new work Second Essay by Samuel Barber. Both Rubinstein and Ormandy were hailed with an ovation.

Platoff's Don Cossack Chorus gave their annual concert at Constitution Hall on Dec. 9 under the management of C. C. Cappel. A typical program of secular and clerical works were done in their splendid style. G. E.

D'Andria Presents Traviata

The Verdi opera, La Traviata, was presented at the Brooklyn Academy of Music on Tuesday evening, December 1, by the National Grand Opera Co. of New York City, under the general managership of Giorgio D'Andria. As a second program on the major concert series of the Brooklyn Institute of Arts and Sciences, the piece was presented to a capacity house. Much enthusiasm was shown by the audience which cheered and bravoed an excellent cast which included many well known singers.

Heading the personnel as Violetta was Annamary Dickey, lyric soprano of the Metropolitan. Miss Dickey made a real impression as her pale beauty fitted the role. She was in good voice and did especially telling second and third acts. Francis Perulli as Alfred Germont presented an excellent rendition. Jess Walters, outstanding baritone find of the season, kept up the reputation he has already established for beautiful singing and interpretative talent. He literally stopped the show with his "di Provenza." Other members of the cast, all adequate, were Shirley Edwards as Flora Bervoix, Juliette Zotto as Annina, Donald Dame as Gastone de Letorieres, Alfred Roberti as Baron Douphol, Carlo Cosica as Marquis d'Obigny and Richard Wentworth as Doctor Grenvil. Gabriele Simeone conducted.

Both orchestra and chorus, by their excellent support, contributed to the sterling worth of the performance as presented under the able management of Mr. D'Andria. Staging, lighting effects, and all details were in keeping.

The production was booked through the office of Albert Morini, who has American and Canadian tours booked for January and February.

BERNARD R. LA BERGE

RALPH HAWKES

Boosey & Hawkes Artists Burèau and La Berge "Combine Efforts"

Something of a new idea in the managerial field has been inaugurated by the managements of Boosey & Hawkes Artists Bureau, Inc., and Bernard R. La Berge, Inc. It apparently occurred to H. W. Heinsheimer, manager of Boosey & Hawkes, and Mr. La Berge at the same time. Both, of course, have been well known in the concert world for many years.

Strictly speaking, it is not a partnership, nor is it an incorporated concern. Mr. Heinsheimer and Mr. La Berge have been concerned about present-day difficulties facing them and their artists, and decided to combine their efforts to mutual advantage.

"We maintain independently our list of artists and our firms," said Mr. Heinsheimer, "but are conducting business from a joint office at 119 West 57th Street." Mr. La Berge added: "By combining promotion, publicity and booking efforts we will operate on a more efficient and economical basis. We also will better serve the interests of our artists by covering much more ground in travelling and general promotion, thereby giving each individual artist increased outlet and much greater opportunity for appearances."

Mr. La Berge has brought to this country many European artists and ensembles. It has been through his initiative that American audiences have had the privilege of hearing such artists as Maurice Ravel, Florent Schmitt, Alexander Tansman, the Pasquier Trio, the Belgian Piano and String Quartet, E. Robert Schmitz and most of the great organ virtuosi of Europe.

Mr. Heinsheimer has long been associated with the New York branch of Boosey & Hawkes Inc., of which Ralph Hawkes, of London, is the president.

Two Voice Teachers Claim Credit for Metropolitan Finalist

A statement in an advertisement appearing in the Dec. 1 issue of the Musical Courier has brought correspondence from the attorneys of two voice teachers.

Virginia MacWatters, appearing in Rosalinda, and a finalist in the Metropolitan Opera Auditions of the Air last year, studied with Mme. Greta Stauber from December, 1938, through January, 1942, according to a statement by Harry W. Rappaport, attorney for Mme. Stauber, to the Musical Courier.

Joseph M. Smith, attorney for Mme. Henrietta Conrad, in Philadelphia, has written the Musical Courier that Miss MacWatters "for eight years was the pupil of Mme. Conrad, late prima donna of the Dresden Royal Opera" in her studio in the Presser Building. He states that the soprano "so remained" until she "went to New York for possible appearance in opera." He writes that "if Mme. Stauber gave her any instruction at all, it was only within this latter time, and she had nothing to do with the fundamental training and polish of the beautiful voice of Miss MacWatters."

Mme. Stauber's advertisement in the Dec. 1 issue of the Musical Courier, was styled by Attorney Smith as "untrue and misleading" in stating that Mme. Stauber is the "only teacher of voice of Virginia MacWatters."

Mr. Rappaport, on the other hand has written the Musical Courier that Miss MacWatters came to Mme. Stauber at the suggestion of Lotte Lehmann and it was during her study with Mme. Stauber that she was "developed to the position where she attained prominence in reaching the finals of the Metropolitan Auditions of the Air last season." Mr. Rappaport states that during this time, Mme. Stauber changed Miss MacWatters from a lyric to a coloratura soprano. He declares that "therefore, Mme. Stauber really was the only teacher of voice for her training as a coloratura soprano."

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MUSIC AIDS WAR VICTIMS

Photo by D. Richard Statile

PLANNING AID TO FRENCH PRISONERS

in German war camps are Robert Casadesus, pianist, left; Anne Morgan, vice president of the Coordinating Council of French Relief Societies and chairman of its Prisoners Committee; and René Le Roy, flutist. Ten concerts of French music for this cause are being given by French artists in the Salle des Fetes, New York. Mr. Casadesus and his wife, Gaby, playing Jan. 13; Mr. Le Roy, Dec. 16.

Photo by Kostich

ZINKA MILANOV EXAMINES PACKAGES

sent by the United Yugoslav Relief Fund to Yugoslav prisoners of war. With the Metropolitan Opera soprano, left, are Mrs. Wendell L. Willkie, centre, and Malvina Hoffman, eminent sculptor. The fund seeks $2,000,000 to send medical supplies and packages for invalids to the 165,000 Yugoslav prisoners in Germany and Italy through the International Red Cross.

Strictly Personal

Such slight inconveniences as narrowly escaping injury when the boiler of their train exploded, and having twelve knives used by a juggling dancer in there company stolen by two small youths, did not daunt the Gen. Platoff Don Cossacks. They arrived in New York the other day, had a collective haircut and started off for Canada on another leg of their transcontinental tour.

At Louisville, Ky., the locomotive boiler blew up, killing two of the train crew and injuring three persons in a house 60 feet from the tracks. The train was delayed for nine hours and a concert had to be cancelled.

In Texas two lads, inspired by the juggling Cossack, helped themselves to his knives. Temporary substitutes had to be secured, but the youths were apprehended and the knives later were forwarded to the dancer. The Cossacks were reminded of their own Russia when on a cold morning they had to take a 4 A.M. train in the heart of the Rockies.

•

Joseph Schuster, solo cellist of the New York Philharmonic-Symphony and Mrs. Katherine Gray Penn of Coeur d'-Alene, Ida., were married on Dec. 19 at the Park Ave. home of Mr. and Mrs. Charles S. Guggenheimer. Mrs. Guggenheimer, a member of the board of directors of the orchestra, is an old friend of the bride. Justice Irwin Untermeyer performed the ceremony before a small group of friends. Mr. Schuster, born in Constantinople of Russian parents, is an American citizen. Mrs. Schuster is the daughter of Mrs. John Pinkham Gray and the late Mr. Gray.

•

Dr. Vivian Tenney, daughter of John Ferguson Tenney and Mrs. Tenney (Gena Branscombe) of New York, was married on Nov. 29 to Lt. John Franklin Boyer, of the anti-aircraft artillery, in the Broadway Tabernacle Church, New York, the Rev. Dr. Alan Knight Chalmers officiating. Gena Tenney and Beatrice Branscombe Tenney attended their sister. Mary Francis Lehnerts, mezzo-soprano, sang two numbers written by the bride's mother, noted conductor and composer.

•

When Helen Traubel essayed her first Isolde recently at the Metropolitan, she received numerous tributes but none pleased her more than a gift from her Tristan of the evening, Lauritz Melchior. Attached to a magnum of champagne was the following effusion of Melchior:

There was a Tristan so alone
No girl, no love drink not a tone;
Today he sails again his ship,
For Helen's aboard. Hooray, Hip, Hip!

Town Hall Music Forum Series to Open Jan. 13

The New York Town Hall Music Forum, a subscription series of three concerts, will open on Jan. 13. The first half of each program will include new scores commissioned by the Forum and classic works, and the second half will be devoted to discussion by the audience and performers of the works heard. Virgil Thomson, composer and critic of the New York Herald Tribune, will be the professional critic at each event.

The Jan. 13 program will present works of William Schuman. His Concerto for Piano and Small Orchestra and Bach's Concerto in F minor will be performed by the Saidenberg Little Symphony under Daniel Saidenberg with Rosalyn Tureck at the piano. The Collegiate Chorale under Robert Shaw will present five new choral works by Mr. Schuman. The second Forum, on Feb. 17, wil be devoted to music by Aaron Copland, the third, March 31, to various young American composers. From the scores on the latter program a committee will select the winner of the Town Hall Award in Composition for 1942-43.

I See That

Josef Lhevinne and Claudio Arrau, pianists, participated in the chamber music programs over WQXR in the interest of the sale of war bonds. Mr. Lhevinne appeared in a Brahms piano quartet on Dec. 20 and Mr. Arrau the following week played in Schubert's Trout quintet.

•

Viola Morris, soprano, and Victoria Anderson, contralto, the English Duo, following their Jan. 12 appearance in the Yale University Artist Series at New Haven, leave on a transcontinental tour which will keep them active through May. On Jan. 20, they will be heard at the University of Colorado. Other appearances are in Kansas, Missouri and Illinois. The singers recently participated in the concert of the Bach Circle of New York at the Metropolitan Museum of Art, gave a Christmas music program over CBS and participated in Purcell duets at Washington, D. C., with Ralph Kirkpatrick, harpsichordist.

•

Following concerts in the East, Vitya Vronsky and Victor Babin, duo-pianists, are spending January in Western states. They spent Christmas at their Santa Fe, N. M., home. On their return to the East, they will concertize in Canada, before returning to New York .

•

Albert Spalding interrupted his tour to spend Christmas at his home in Great Barrington, Mass. After appearance on Jan. 15 and 16 with the San Francisco Symphony, he goes to Oregon and Washington for concerts, returning by way of the South and being booked to the middle of May. He is fitting into his schedule concerts for the USO-Camp Shows.

•

Paul Robeson is singing the Ballad for Americans with choral groups in San Diego and the Universities of California and Oregon. He remains on the Pacific Coast through March and on his way back to the East will be soloist with the Minneapolis Symphony.

•

Gregor Fittelberg conducted the Treasury Concert on Dec. 20, at Carnegie Hall, with Albert Spalding as soloist. Jan. 16, he will lead the New York Philharmonic in the same hall when Bronislaw Huberman is soloist. Mr. Fittelberg is guest conductor of the Ballet Russe de Monte Carlo.

•

Anton Rudnitsky, composer-conductor and Mrs. Rudnitsky (Maria Sokil, Ukrainian soprano) have announced the birth of a son, Roman Victor, on Nov. 1 in New York.

•

Thomas L. Thomas, baritone, has a busy schedule of concerts. He will sing in Massachusetts, Connecticut, New York, Pennsylvania, Virginia, Georgia, Florida, Ohio, Illinois, Indiana, Wisconsin, Iowa, Missouri, North Dakato, Kansas, Arkansas, and Texas. Canada will also hear him.

•

Reginald Bedford, pianist, is giving a series of five recitals at his studios in Saskatoon, Canada.

Hofmann Opens Tour in Phoenix

Dr. Josef Hofmann opens his country-wide tour in Phoenix, Ariz., and will continue through Denver, Ann Arbor and other Mid-western cities. His New York recital on March 20 in Carnegie Hall will be followed by concerts in Canada on his way back to his Hollywood home.

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BOOKS

THE CHORALE PRELUDES OF J. S. BACH; a handbook by Stainton De B. Taylor.

With the new interest concerning the Chorale Preludes of Bach, this little book of analysis with suggestions regarding performance on the organ, should be of important use to players of that instrument.

There is a suggestive Foreword by W. Gillies Whittaker, and the author adds a modest Preface in which he says that the object of his book is "to widen the organist's acquaintance with some of the sublimest music ever conceived for his instrument, or indeed for any instrument."

Practical hints are given by Mr. Taylor for registration, phrasing and the style of performance. (Oxford University Press).

SONGS OF AMERICAN FOLKS; collected by Satis N. Coleman and Adolph Hewes.

The authors say that these songs were not really "collected" but have "accrued almost without intention or design," and are meant to be "sampling, a representative choosing, of authentic American songs that represent the 'folk' element, and that are good to sing."

There are 47 examples, and none of them belong to the altogether familiar category. For instance, Stephen Foster does not appear, and absent too are Home on the Range, Arkansas Traveller, The Mocking Bird, etc. The verses are given in their entirety, and the simple accompaniments are in keeping with the character of the songs. (The John Day Company, New York).

THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC; George Clark Leslie, supervising editor.

All collectors of records know this essential publication, which now appears in a new edition, freshly edited, more clearly arranged, better printed and generally improved for purposes of quick reference and information.

Many thousands of compositions are listed, covering everything recorded in Europe up to December, 1941, and in America up to June, 1942. The biographies of the composers have been condensed and sharpened.

However, unlike former editions of the Encyclopedia, prices of records are omitted in the present one. At the end of the book there will be found half a dozen blank pages for the listing of new recordings as issued. (Simon and Schuster).

MUSICAL PLAY WITH DANCES

THE FEAST OF RAYMI, a Peruvian Play for Children, with choreography and music by Charlotte Perry, and musical settings by D. H. Decker. Inca coloring makes an attractive novelty of this simple children's play. The music and lines are not difficult, and there are detailed descriptions and sketches of the staging and dances to be performed. The piece has eleven short numbers and the dialogue only amounts to two pages. The music is for piano and includes themes from Peruvian and Bolivian sources and a Pavan by Albert Stoessel. (J. Fischer & Bro., New York.)

AMERICAN SONGS OF HUMOR

HUMOR IN AMERICAN SONG, by Arthur Loesser, subtitled "a cavalcade of laughter in our native music," is a valuable and amusing book. Mr. Loesser, one of our leading concert pianists, a faculty member of the Cleveland Institute of Music, and music critic of the Cleveland Press, has collected nearly a hundred songs from America's past. They are grouped into various subdivisions, such as Sourwood Mountain, Blue Tory Noses, Apron Strings (Music Hall Songs), Bones and Tambo (Minstrel Songs), Antimacassar (Parlor Ballads), Heine and Mick (dialect songs), You're in the Army Now, Brow's Sweat (Songs about Work). Other sections are devoted to barber shop ballads, parodies and the like. Each song has been newly edited and arranged by Alfred Kugel. Mr. Loesser has written witty and urbane introductions to each section. The works are calculated to promote hilarity in informal sessions around the piano. The book is illustrated amusingly by Samuel M. Adler. (Howell, Soskin, New York.)

FOR VIOLA

MUSIC FOR VIOLA from the concert repertory of Emanuel Vardi, is an attractive series of works, published separately. A prefatory note declares that "these compositions and arrangements represent pioneer work for the viola, designed to extend the technic of the instrument, using its entire range." Mr. Vardi, who is now in the United States Navy, has edited and fingered the numbers with care. The contents include Vardi's transcriptions of Chopin's Nocturne in C sharp minor and Marcello's Sonata in F major, a virtuosic Etude Caprice in E minor, No. 1, by Marius Vitetta, and a novel Blues Prelude and Fugue by Herbert Haufrecht. All have piano accompaniments. (Joseph Patelson Music House, New York City.)

PIANO SOLOS

Reviewed by HANS BARTH

CHRISTMAS BELLS, Marie F. Hall; Schroeder and Gunther; Grade I. 25c.

A most useful piece for this season of the year. Although a first grade piece, it does not sound easy. Beginners will love it. Uses arm weight, drop or "stroke." One page long.

ON STILTS, Marie F. Hall; G. Schirmer; Grade II. 30c.

A splendid and happy recital piece. A first piece to give for teaching interlocking of the hands. A very effective ending. Two pages.

ELVES AT PLAY, Marie F. Hall; Schroeder & Gunther; Grade 2½. 25c.

A melodious and graceful waltz. Excellent for helping relaxation. Hands cross one another (In C two pages).

Reviewed by MARY C. HOFFMAN

THE STAR-SPANGLED BANNER, for 2 pianos, 4 hands, arranged by Silvio Scionti. Oliver Ditson Co., New York.

A broad and spirited arrangement of our National Anthem with full chords for both pianos which undoubtedly will produce a stirring effect. Not too difficult. Grade 4.

AN AMERICAN IN PARIS, by George Gershwin, Harms, Inc., New York.

The orchestral tone poem representing episodes of life in Paris, transcribed for the piano. Themes taken by orchestral instruments are marked plainly in the score and should afford interesting study for admirers of Gershwin's music. Difficult. Grade 5 to 6.

THE CHILD PRODIGY, from Morton Gould's Caricatones. Mills Music Inc., New York.

A humorous caricature of a young child practising piano. You will recognize excerpts of several well-known melodies by famous composers. It commences with the first Hanon study. Moderately difficult. Grade 3.

DEBUTANTE, by Maxwell Eckstein. Carl Fischer, Inc., New York.

A charming melody in popular style with occasional single note runs in the right hand. Melody follows the same rhythmic pattern throughout. The young child can certainly consider this a "party" piece. Fairly simple. Grade 3.

MR. BACH GOES TO TOWN, by Alec Templeton. Leo Feist, Inc., New York.

Alec Templeton's clever popular adaptation of a Bach fugue, frequently played by Mr. Templeton at his recitals. This has been recorded by Benny Goodman and his Orchestra. Fairly difficult. Grade 4.

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Reviewed by JOSEPH MACHLIS

TOMMELISE: A FAIRY TALE suite for piano, by James Reistrup. A suite of eight musical impressions, abounding in fantasy and humor, from the story of Hans Christian Anderson known to English readers as Thumbelina. The music is vividly descriptive and achieves the proper fairy tale mood. Will introduce a welcome note of "something different" into class recital programs. Grade 3-4. (Composers Press.)

PRELUDE AND DANCE No. 2 (Op. 29), by Paul Creston. The meditative prelude, almost in the nature of an improvisation, leads to a dramatic dance, vigorous and incisive, which rushes on to a powerful climax. A brilliant piece for recital or encore. Grade 4½. (Axelrod Music Pub. Co.)

FOGLIO D'ALBUM (Album Leaf) and TANGO by Puccini. Two short pieces that reveal the composer of Boheme and Tosca in a new light, and provide welcome tidbits for Puccini's huge following in America. The Tango is whimsical and coquettish, the Album Leaf properly romantic; but both are quite different from what one would expect from the composer of Vissi d'Arte and Musetta's Waltz. Grade 3½. (Edward B. Marks Music Corp.)

FOR TWO PIANOS, FOUR HANDS

SONATA (1942) FOR TWO PIANOS, FOUR HANDS, by Paul Hindemith Associated Music Publishers, New York. $3.

Add to the growing collection of two-piano literature this provocative and intellectual work. Like much of the music that has come from Hindemith in recent years, it is a fascinating mixture of old and new techniques. Fugue and canon are clothed in the most modern of harmonies. There is no padding, and every note, granting the composer's theories, is as it should be. In respect of pure composition, Hindemith is perhaps the most able craftsman living today.

The work is in five movements. The first is entitled "Chimes"; an allegro follows, then a canon, a recitative on an old English poem, and a fugue. In the recitative Hindemith catches the medieval flavor as he did in his Schwanendreher for viola and orchestra; the music, despite its ultra-modern harmonization, suggests the feeling of the simple lyric that prefaces the score. There is much of interest and value in the other sections, though many playings may be required for complete orientation. The music is not as difficult as it looks, though there are quite a few formidable sections, technically and rhythmically; and the problem is not eased by the print, which though readable is a facsimile of the composer's manuscript. Tricky problems in articulation present themselves in the first movement, which demands a pretty sonorous treatment. In the second movement, one must beware of abrupt rhythmic changes, but these need not be over-troublesome. The work is recommended to fairly advanced pianists and to all who have a library of modern music.

SONGS

GOOD LUCK TO YOU AND IN MY BOUQUET OF DREAMS, both by Art Berman, with Vic Baron providing the lyrics in both instances. The first is of the so-called "torch song" type. Both are lyric and rhythmic, the second having a slight syncopated figure in the chorus. In fact, the choruses of both items are of the catchy variety which audiences might go away singing. Suitable for contrasting items on programs containing contemporary music. (Edward A. Schuberth & Co., Inc. N. Y.)

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CAN I FORGET, old French air, freely adapted by Frederick Bristol with English version by Mildred Seitz. Galaxy Music Corp. 50c.

In this adaptation, for medium voice, the simple style is maintained. The accompaniment provides the principal alteration with a running figure for the third verse. Not difficult and possessing an almost naive charm.

PRAYER, LORD ALMIGHTY GOD, from the Moscow Cantata arranged from Tchaikovsky music by Stewart Wille, who also provides the English translation. Galaxy Music Corp. 50c.

A prayerful and expressive number with an arpeggio figure in the accompaniment which at times gives way to solid chords as the voice weaves about it within the A flat octave. The middle section provides a contrasting faster tempo.

TO SOMEONE, by Geoffrey O'Hara, words by Emily Guiwits. Oliver Ditson Co., Theodore Presser Co., Philadelphia, distributors. 50c.

Although the accustomed O'Hara melodic line is here, it lacks somewhat the usual beauty and lyricism. Perchance the composer was attempting to reflect the poignancy of the poem. A brevity item that might be used for encore purposes.

BOOK

AMERICA SINGS, Stories and Songs of Our Country's Growing, collected and told by Carl Carmer; musical arrangements by Edwin John Stringham; illustrations by Elizabeth Black Carmer. $3. Alfred A. Knopf, New York.

This is the sort of delightful book that can be read to groups of children or adults before the fire on a winter night. It is an extremely lively and amusing collection of folk stories—29 of them—from different sections of the country, each accompanied by a song of folk sources which has to do with that tale. The four sections of the book are devoted to the East, Midwest, South and Far West, each of which has its fabulous heroes of legend.

Mr. Carmer, a distinguished poet and folklorist, writes in an easy, humorous fashion, and the song settings with piano accompaniment by Dr. Stringham are simply made and in large-size notes. There are particularly bright and animated drawings by Elizabeth Black Carmer. This is a book that would have high value in the family story hour, and offers good material for the progressive teacher to illustrate early American life and history.

Washington Honors Mrs. Beach with Anniversary Festival

WASHINGTON, D. C.—A two-day program of her compositions was given in the Phillips Memorial Gallery recently in observance of Mrs. H. H. A. Beach's 75th birthday anniversary. Among the organizations honoring the American composer were Mu Phi Epsilon, Mrs. Wiliam Torrey, president; the District of Columbia Federation of Music Clubs, Thelma Callahan, president; and the League of American Pen Women, Mrs. N. Van D. Smith, president. Mrs. W. Duncan McKim was also among the sponsors.

The programs were given by Julia Elbogen, pianist; Bernice Rickman Gordon, soprano; William Leach, baritone; Kenton F. Terry, flutist; Elena de Sayn, violinist and the Sayn String Quartet comprising Miss de Sayn, Myron Kahn, Louise Ehrman and Harold Niessenson.

The second night Mrs. Beach's sonata, Op. 34, for violin and piano; quintet, Op. 80, for flute and strings; piano solo, Op. 60; and songs for baritone and a group for soprano and trio were heard. The second program held the piano trio, Op. 150; violin solo, Op. 23; the one-movement string quartet, the Op. 67 quintet for piano and strings, and a group of soprano songs.

Coryell Compositions Heard

Compositions of Marion Coryell have been given many performances recently in Chicago. Roger Bromley, baritone, at a musicale in his studio sang Entreaty and When the Moon Hung Low. Roy Cropper, tenor, presented Heart of a Rose and Toginta. Miss Coryell's musical reading, Kyanomi, was heard at a program of the Uptown Players Guild with James Bradley Griffin, director, as reader and Miss Coryell at the piano. Mr. Cropper included Heart of a Rose in his English group.

Roger Bromley, baritone, sang four of her songs at his recital for the Glenview Women's Club. Maria Kurenko, soprano, appearing with the Business Men's Orchestra listed a Coryell song and at her New York Town Hall recital sang When My Soldier Marches By.

Weer to Lecture

Robert Lawrence Weer, vocal technician and lecturer, will give a lecture-recital on Jan. 21 at Carnegie Chamber Music Hall, New York. He is the author of My Views on Voice Production.

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NEW YORK RECITALS

(*Continued from page* 13)

tonal qualities were noticeably expressive in the impressionistic pieces.

Marisa Regules, Pianist

The young Argentinian pianist, Marisa Regules, reaffirmed the excellent impression she made on her debut when she returned to Town Hall for her second recital on Nov. 30. Her program ranged from works by Paradies, Scarlatti and Bach to Chopin, Ravel, Albeniz, Castro, Scriabin and Balakireff. Her playing was always musical, without becoming bangy. In the Chopin B minor sonata her bravura passages were as crystal clear as the most sensitive poetic phrase. The tones were never blurred by inadequate pedaling. The most interesting new works on the program were the first performances of Juan Josè Castro's Tango and Danza, gay, rhythmic and with contemporary Latin flavor.

Serkin Dazzles

Rudolf Serkin's piano recital on Dec. 1, brought fresh plaudits from his Carnegie Hall audience which was a confirmation of his never waning hold on New York's musical public. The distinguished artist contributed notable technical virtuosity, suave phrasing, and vivid tone coloration in his evocative disclosure of Beethoven's Sonata in E flat major (Les Adieux).

Crisp tone and incisive rhythms marked the Scherzo and charming grace of phrase and singing tone, the Rondo of the pianist's provocative rendition of Schubert's Posthumous Sonata in A major.

With equal distinction, Mr. Serkin played Polonaise in F sharp minor, Op. 44, by Chopin, pronounced with fiery pathos; Scherzo a Capriccio by Mendelssohn; Three Preludes Op. 32, by Rachmaninoff, moody in character; and as a final *tour de force*, the Etude in A minor No. 6 by Paganini-Liszt. An insistent audience brought the artist back for many encores.

Le Roy Trio Appears

On Dec. 1, in Town Hall, a new chamber music group—the Le Roy Trio—made its first New York appearance. The founder and leader is the French flutist, Renè Le Roy, and the assisting members are Janos Scholz, cellist, and Albert Hirsh, pianist. All are capable musicians who have won recognition as soloists and as a combination they should become a valuable ensemble.

The program included only two trios, one by the early French composer, Jean Marie Leclair, and the other by Weber; the greater portion of the evening was devoted to individual solo groups by each member of the ensemble. The novelty was the playing of Debussy's Syrinx, for flute alone, in a completely darkened hall. The effect was dramatic, and won favor with the large audience.

Ralph Kirkpatrick Opens Series

Ralph Kirkpatrick, harpsichordist, gave the first in a series of four recitals in Carnegie Chamber Music Hall on Dec. 2. Others followed on Dec. 7 and 14 with the concluding program set for Dec. 21. Mr. Kirkpatrick is playing the complete harpsichord works of the Clavier Uebung. A scholarly artist, Mr. Kirkpatrick's approach is that of sincerity. He knows his instrument and he plays it with complete command. His initial program included the Partita No. 2 in C minor and No. 1 in B flat major, the fantasy in C minor and fugue from the Musical Offering and 15 two-part inventions. The fugue, climaxing the program, brought him an ovation but he refused encores.

Mr. Kirkpatrick in his second program on Dec. 7 continued his Bach series by playing the Partita in D major, the fifteen three-part inventions, the A minor Partita, No. 3 and the Chromatic Fantasy and Fugue. His mastery of the instrument and scholarly approach were again demonstrated.

Schuster-Reisenberg Sonata Recital

The first of two recitals which will embrace all the Beethoven works for cello and piano was presented by Joseph Schuster, cellist and Nadia Reisenberg, pianist, at Town Hall on Dec. 2. The Sonata I in F major, Op. 5, No. 1, Sonata IV in C major, Op. 102, No. 1, Twelve Variations on Ein Maedchen oder Weibchen from Mozart's Magic Flute and Sonata III in A major, Op. 69 were played with extreme suavity and musical sensitivity. The music undoubtedly stirred the imaginations of both artists for more eloquent ensemble playing has rarely been heard. There was spontaneity, variety of tone, and a command of the instruments that made every detail come through with clarity and finish. There was a large and tremendously enthusiastic audience present and the artists favored its response with a repetition of the Scherzo movement from the A major Sonata.

Francescatti's Recital

Zino Francescatti, French violinist gave his first Carnegie Hall recital of the current season on Dec. 4, scoring a triumph. In virtuoso violin playing, Mr. Francescatti unquestionably fulfilled expectations. The artist also scaled heights in emotional and imaginative interpretations. Of interest was the fact that he played on his recently acquired "Hart" Stradivarius violin.

With searching completeness he surveyed the Concerto in D minor by Tartini and the D major Concerto by Paganini, delivered Bach's Chaconne for violin alone, with breadth of tone and classic style. The Franck Sonata in A major was less revealing, but the Recitativo-Fantasia was presented with subtlety. Artur Balsam, at the piano for the recital, proved a capable associate. Tzigane suited well the artist's sensuous tone and ingratiating rhythm. Encore and "bravos" followed.

Jan Smeterlin Stirs

A memorable piano recital was that of Jan Smeterlin in Town Hall on Dec. 4. The first half of the program was devoted to Haydn's E flat Major Sonata No. 3 and Schumann's Carnaval. Other works played were the Chopin Fantaisie, Op. 49, Sonata No. 5, Op. 53 of Scriabin, the Brahms Paganini Variations, Op. 35 and three Chopin Mazurkas. Mr. Smeterlin is a pianist of great resourcefulness; his attention to detail made the miniatures of Schumann's Carnaval and the Chopin Mazurkas a delightful experience. Yet, the Scriabin Sonata, a work which demands the grand bravura style, was played with dash, vigor and brilliance. The Paganini Variations, a test for any pianist, were projected in a flawless manner and at the conclusion of several variations the audience could not refrain from applause. Many Chopin numbers were added as encores.

Copeland Ends 4-Year Absence

George Copeland made his first New York appearance in four years when he gave a piano program in Town Hall on Dec. 5. A thorough musician, Mr. Copeland's program denoted not only his catholicity of interest, but his command of style. He set forth Haydn's D major sonata with charm and simplicity and there was a directness about the Geminiani sonata in A major. Chopin's A minor Valse and A flat etude had poetry and subtle lyric beauty. Schumann's Symphonic Etudes provided a medium for poetry, if less technical assurance. In Debussy's Cathedrale englouite and Spanish pieces of Albeniz and Infante, Mr. Copeland was at his best, the first disclosing masterful nuancing and the latter sensuous tone and rhythmic command. He should not make appearances so rarely.

Rand Smith Makes Debut

Rand Smith, Bostonian baritone, formerly with the Philadelphia Opera Company, proved a sensitive young artist, talented and musicianly in his New York debut on the afternoon of Dec. 6 in Carnegie Chamber Music Hall. His program included eight of the Brahms Zieguenerlieder, offered with splendid diction and understanding of style. Geo. Reeves was at the piano for the list which included also Handel and Purcell airs and songs of Schubert, Chausson, Puget, Poldowski and a group of Quilter. Among the last group was a song by Gebhard, To a Gardenia, written for and dedicated to the young singer.

Huberman Impresses with New Friends

Masterly playing in the Bach Sonata in G minor, No. 1, and the Partita in D major, No. 2, for violin alone, was contributed by Bronislaw Huberman at the New Friends of Music Concert in Town Hall, Dec. 6. Great breadth of interpretation and a orchestral fullness of tone were factors in his impressive and highly impassioned readings, intellectually of much force. At the close of the great Chaconne in the latter work there was a long ovation and many recalls. Earlier the Musical Art Quartet gave Haydn's charmingly vivacious Quartet in G major, op. 64, No 2, which abounds in delightful themes suggesting folk dances

ANATOLE KITAIN,
Russian pianist, signs the now famous house book at the Stage Door Canteen in New York, where he played for the service men on Dec. 12.

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of Croatia. The reading was incisive and spirited, without great sensuousness of tone.

Lotte Lehmann Scores

Lotte Lehmann's afternoon recital at Town Hall on Dec. 6 consisted of works by Schubert, Brahms, Debussy, Duparc, Ravel, Wolf, and numerous encores. Her voice may have lost some of its original splender, but its quality is as warm as ever, and Mme. Lehmann's ability to probe into the music makes her still one of the greatest singers before the public. Such songs as Schubert's Das Fischermädchen, Lachen und Weinen, or Brahms' Der Kuss, Es träumte mir, and Bitteres zu sagen denkst du, were projected so intimately and searchingly that one could not ask for a fuller realization. Paul Ulanowsky was an able accompanist.

Belarsky Sings

Sidor Belarsky, bass-baritone, who has given many recitals hereabouts, presented a program in Town Hall on the evening of Dec. 6, with Ivan Basilevsky as accompanist. Belarsky again demonstrated his skill as an interpreter in songs of old and Soviet Russia and in many familiar compositions. He used his virile voice with considerable adeptness.

Musicale Benefits Musicians

The Monday Morning Musicales at the Waldorf-Astoria continued on December 7, with a program given by Risë Stevens, mezzo soprano, and Rudolph Firkusny, pianist. Paul Ulanowsky furnished admirable piano accompaniments for Miss Stevens, who sang with feeling and finish some old classics, romantic and modern numbers, and My Heart at Thy Sweet Voice from Samson and Delilah. Firkusny's nimble fingers and spirited delivery came to hearing in Beethoven's Thirty-Two Variations, and pieces by Chopin, Debussy, Shostakovich and Smetana.

These musicales are held for the benefit of the Musicians' Emergency Fund, and so far have been generously attended.

Alvina Grabau in Recital

In her Carnegie Chamber Music Hall program on Dec. 6, Alvina Grabau, soprano, featured arias of Handel and Wagner, Lieder of Schubert, Wolf and Strauss, an English group by Scott, Bridge, Bennett and others, Arvid Samuelson was the accompanist.

List Sings Schubert Songs

An all-Schubert program was given by Emanuel List, Metropolitan Opera bass, on Dec. 7 when he appeared in the Concerts at Nine series at the New York Times Hall. Dem Unendlichen prefaced the 24-song cycle, Die Winterreise and Die Allmacht came as the finale. Sonorous, of wide range and capable of emotional contrasts, Mr. List's voice was admirably used to convey the varying moods. He was at his best in Der Leiermann. Paul Berl was the able accompanist.

Vronsky and Babin in Novelties

Listing many novelties, Vitya Vronsky and Victor Babin began one of their typically colorful and effective concerts of two-piano music at Carnegie with Mr. Babin's arrangement of Bach's Sonata in C minor for two claviers and pedal, No. 2. The Busoni Duettino Concertante was particularly charming and deft. A first hearing of Rachmaninoff's two-piano version of his Symphonic Dances brought to hearing a duo-piano work of great virtuosity and subtle polish.

Another first performance was that of Stravinsky's perky Tango and Circus Polka, arranged by Mr. Babin and the composer, a concoction of salty charm. Mr. Babin's Three March Rhythms effectively contrasts the Military, Funeral and Processional themes and was vigorously played. The final work was Milhaud's engaging suite, Scaramouche, expertly and brilliantly presented. There were many encores granted to the insistent applause of a large audience.

Under the auspices of the Greenwich Village Center of the Friends of Democracy, a program was given in the woman's clubhouse of Wanamaker's on the afternoon of Dec. 8. The Jerome String Quartet presented chamber music works. Robert Haven Schauffler was heard in readings.

Samuel Dushkin Begins Series

Romanticism and Impressionism was the title of the first recital in a series of three, called Profiles of Three Centuries of Music for Violin, presented by the violinist, Samuel Dushkin, on Dec. 8 in Town Hall.

The program consisted of Schubert's Sonatina in A minor, Sonatas by Debussy and Brahms, and shorter works by Schumann, Fauré, Moussorgsky and Ravel. Mr. Dushkin's style of playing fared much better with the Impressionists than it did with the Romanticists. He never seemed to get to the heart of the Brahms or Schubert, but in the Debussy, Fauré, Ravel and Moussorgsky his tone and phrasing were more than adequate and his interpretations revealed a great deal of charm. Erich Itor Kahn, the accompanist, was excellent.

De Spirito in Recital

Romolo de Spirito, American lyric tenor, appeared in an interesting program of lesser known art-songs in the ballroom of the Hotel Plaza, New York, on Dec. 8. Beginning somewhat overcarefully, Mr. de Spirito gradually revealed the full qualities of his voice. He sings with fastidious attention to detail and word painting, with obvious sincerity and intellectual approach. His voice is well rounded, clear and of a most pleasing quality. The program included songs by Fauré, Paulin, Saint-Saëns, Weingartner, Marx, Trunk, Chausson, Boulanger, Duparc, Poulenc, Delius, Griffes and Carpenter.

The singer was hampered by somewhat unsympathetic accompaniments by Carrington Welch.

Robert Kitain Plays

Firm technic and artistic temperament were facets of his art disclosed by Robert Kitain, Russian violinist, in his Dec. 9 recital in Town Hall. Mr. Kitain impressed with his reading of Tartini's Devil's Trill sonata, three transcriptions, by Szymanowski, of capriccios of Paganini and Mozart's A major concerto. Purity of tone, technical aplomb and an intensive approach were manifest. His program also included numbers of Debussy, Ravel, Nin, Dinicu and Stravinsky with Hellmut Baerwald, at the piano, giving able assistance.

"Salute to League" Brings 6 Premieres

Notable program novelty marked "Salute to the League of Composers," including six new "Birthday Pieces" written by noted contemporary composers, all given world premieres in the Town Hall Endowment Series on Dec. 9. Ruth Freeman, flutist, and the superb Budapest String Quartet played a Quintet by Walter Piston which exhibited a keen command of form and modern harmonic coloring, if it seemed somewhat lacking in warmth.

Milhaud's 11th String Quartet was a notable first hearing, as played with great refinement and charm by the Budapest group. The four sections of the work are marked by a return to the older French tradition by this composer, with delightful contrasted sections in which church modes and folk dance rhythms were suggested.

Aaron Copland, who acted also as a witty *conférencier*, was assisted by Leonard Bernstein in playing his own Birthday Piece on Cuban Themes, for two pianos, a light-hearted development of typical *danson* motives.

One of the most ambitious new works was Frederick Jacobi's setting of three excerpts from the Prophet Nehemiah, for voice and two pianos, an earnest, large-scale score. Marjorie Lawrence, singing from a settee, dealt valiantly with a taxing vocal line of great proclamative force, with Celius Dougherty and Vincenz Ruzicka playing the dramatic piano parts forcefully. The soprano had an ovation at the close, and the composer bowed from the audience.

Next to the Milhaud score, most charm was revealed by the highly individual and folk-like Madrigal-Sonata by Bohuslav Martinu, which suggested both the older Czech idiom and more mondaine influence. It was played expertly by Miss Freeman, Roman Totenberg, violinist, and Elly Bontempo, pianist.

A capital musical joke was Louis Gruenberg's Five Variations on a Popular Theme (Including Three Apologies), which burlesqued the styles and clichés of various composers in weaving variations of great resource on How Dry I Am. The Budapest Quartet was marvellous in achieving the rare effects of this virtuosic score.

Photo by James Abresch

NORD VERNELLJ,

American baritone, sang familiar songs and led the singing by service men at New York's Stage Door Canteen on Dec. 11.

Milstein in Recital

Nathan Milstein's program in Carnegie Hall on Dec. 11, although it offered little novelty, was one to delight a violinist of both technical skill and interpretative acumen. And Mr. Milstein is a player who concentrates upon the artistic aspects of a list which he designs. The Tartini Devil's Trill sonata (having a considerable "play" this season by violinists) demonstrated that his technic has lost none of its accuracy and surety. A Mozart rondo was delivered with warm tone and sensitive taste. The Bach sonata for violin alone was meticulously set forth. Hindemith's Op. 11, No. 2 sonata found the player stressing the lyric and dramatic aspects. Some Debussy-Milstein, Sarasate, a Debussy item and a scherzo and tarantelle of Wieniawski rounded out a program of variety. Max Lanner at the piano was a truly competent and understanding associate. Encores were numerous.

Appelbaum Ends Cycle

Kurt Appelbaum, pianist, concluded his series of three recitals, devoted to Beethoven, in Town Hall on the afternoon of Dec. 12. He played sonatas in A major, Op. 101, E flat major, Op. 27, No. 1 and

(*Please turn to page 22*)

ADELAIDE VAN WEY SINGS FOR MERCHANT MARINE

in the Tudor City, N. Y., ballroom. William Noble Hill was at the piano. The American contralto, shown behind the microphone, began a tour of service camps and naval stations on Dec. 17 when she was heard at Fort Jay, under the auspices of USO-Camp Shows.

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HOLLYWOOD: Concert Attendance Increases As Public Adapts to Situation

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

After the first shock of gas rationing wore off, concert patronage picked up visibly, and is slowly returning to normal. Subscriptions are off, but door sales are much greater, a sign that war conditions are bringing new customers to music. Corroboration is the multitude of unfamiliar faces in the lobbies.

Barbirolli presented a United Nations program with the orchestra in the Philharmonic Auditorium, Dec. 3. The so-called American selection was Ode to a Hero by Nino Marcelli. It proved a pleasing but not especially distinctive march, with conventional harmonic treatment and orchestration. Outstanding was the first performance here of Villa-Lobos' Discovery of Brazil, powerfully written and individual in expression.

Britain was represented by Elgar's powerful Carillon, also heard for the first time here. The poem by Laurence Binyon was read with clear enunciation but poor delivery by Actor Walter Pidgeon. Grieg's charming A major Symphonic Dance was chosen for Norway, and brought a bow to Henri De Busscher for his exquisitely played oboe solo. For Russia was Arensky's lovely Variations on a Theme by Tchaikovsky, and tribute to the Free French was Debussy's The Sea, which Barbirolli interpreted magnificently.

The American work on the Dec. 17 concert in the Philharmonic Auditorium was Louis Gruenberg's Serenade to a Beauteous Lady. Though born in Russia, Gruenberg spent his formative years in this country, and his work is thoroughly American in character as well as individual in idiom. There were glowing passages and deft use of material, capped by a superb orchestration.

Primrose Scores as Soloist

Soloist William Primrose gave a superb performance of the William Walton Concerto, a first here, playing with virtuoso skill, impeccable intonation and appealing tone. The work is quite as difficult for the conductor as for the soloist, and earned both Primrose and Barbirolli a prolonged ovation.

Rossini's overture to The Italian Girl in Algiers was done with delightful fragility, while freshness and vigor characterized a crisp presentation of the Mozart G minor Symphony (K.183). The concluding Wagnerian items, Siegfriend's Rhine Journey and the Prelude to The Mastersingers of Nuremberg was delivered with power and strength.

Shura Cherkassky scored an emphatic hit as soloist with the Philharmonic Orchestra in the Earl Carroll concert of Dec. 6, giving a magnificent reading of the first movement of the Rachmaninoff Second (C minor) Piano Concerto. He played with polished style, lovely tone and pianistic virtuosity.

Barbirolli began his program with the cheery Sir Andrew and Sir Toby Overture by Anthony Collins, to which a jolly fugato has been added since its initial (New York) performance. Symphony was the Schubert Eighth ("Unfinished"), delivered with great finesse. Two Grieg Symphonic Dances, Rimsky-Korsakov's Capriccio Espagnol and Wagner's Prelude to Act III, Lohengrin, completed the list.

Kaufman Hailed

Louis Kaufman was violin soloist with the Philharmonic Orchestra in the Earl Carroll Theater on Dec. 13, and gave a masterful interpretation of the first movement of the Mendelssohn Concerto. His tone sang dulcetly, his technique was that of a front rank virtuoso, and his execution showed impeccable style. He received a long and warm ovation.

The native work was a lovely War Lullaby by John Alden Carpenter, almost vocally melodic with a restless accompaniment. Dubensky's Swanee River Variations proved merely the sort of thing any studio composer can produce by the yard. A delightful Concerto for oboe and strings on Pergolesi themes arranged by Barbirolli was delectably played by Henri De Busscher. Lauri Kennedy and Kalman Bloch shared plaudits for their beautifully enunciated cello and clarinet duet in Massenet's Under the Lindens.

Menuhin Shines in Recital

Yehudi Menuhin's violinistic artistry delighted an enthusiastic Philharmonic Auditorium audience on Dec. 15. Principal musical interest centered in the first presentation here of Enesco's Third (A minor) Sonata. Themes of Roumanian color were treated with a freedom almost gypsy in character, yet contained within an artistic mold. The opening G major Sonatina of Dvorak established a romantic mood. Concerto was the B minor of Paganini, given with much finesse. Adolph Baller contributed sterling accompaniments and shared honors in the Sonata, also proving himself an able composer with a charming Danse d'Alma, dedicated to Menuhin.

MR. and MRS. ANTOINE EUGÈNE LACOMBLÉ, the latter formerly Corinne Frederick, St. Louis pianist, after their recent marriage at Del Monte Lodge in California. They will make their home in San Francisco. Mrs. Lacomblé was the head of the Music Department at Monticello College, Godfrey, Ill., and has been heard as soloist and in recitals in her home city, the Middle West, on the West Coast and in Mexico. Mr. Lacomblé, an expert in research, crossed the English Channel in a rowboat after the Nazi occupation, and is president of the Shell Oil Development Company.

Nine performances of Johann Strauss' Die Fledermaus were given by the California Opera Group in the Wilshire Ebell Theatre. Theodore Bachenheimer's expert stage direction gave the production a very professional polish; roles were intelligently acted as well as sung, stage ensembles moved with precision and the story was unfolded with full dramatic as well as musical values.

The young singers gave commendable attention to a clear and sensibly colloquial English version by Donald H. Alden. Hugo Strelitzer gave the vocalists full support with his small orchestra and sustained a proper Viennese spirit. Leading roles were well played and sung by Marjorie Cooke, Edwin Dunning, Charles Platte, Robert Franklin, Glorya Curran. Jack Shafer, Suzanne Corliss, Betty Berto and William MacDougall, the players alternating in different evenings. Dances were gracefully executed by Beata Sorrel.

Rosing Directs New Opera Forces

The Burbank Grand Opera Co. made its debut in the Burbank High School with streamline versions of Pagliacci and Cavalleria Rusticana under the direction of Vladimir Rosing. Stripped to dramatic essentials, dispensing with chorus and played simply against drama with a minimum of properties, the result was actually to heighten dramatic values which were compellingly developed in clear English. Margaret Phelan showed a soprano of fine texture as Nedda, Edwin Dunning delivered a Tonio that would have stood out in any company and Rosing sang Canio with great intensity. Margaret Christman showed promise as Santuzza. Robert Gordon gave an excellent account of Turiddu, in a lyric tenor of appealing quality. Ingolf Dahl provided piano accompaniments of almost orchestral opulence.

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NEW YORK RECITALS

(*Continued from page* 21)

A flat major, Op. 110. Mr. Appelbaum's technical equipment made light of difficulties. His approach was serious and conscientious.

N. Y. U. Glee Club

Selma Guerra, saxophonist, and Harrison Potter, pianist, were the assisting soloists at the annual Town Hall concert of the New York University Glee Club on Dec. 12. The program comprised works of Mead, Bissell, Charles Haubiel, Marion Bauer, Paul Creston and others. Miss Guerra substituted for Sigurd Rascher in the Creston sonata, with Mr. Potter and also joined the club in Haubiel's Jungle Tale, a musical satire. The club, which had the assistance of the Hall of Fame Singers and School of Commerce Glee Club, sang well under the able direction of Alfred Greenfield.

Trapp Singers in Christmas Works

Familiar geniality and a high level of musical versatility again marked the first of two Christmas programs by the Trapp Family Singers at Town Hall, Sunday afternoon, Dec. 13. The usual tree appeared on the stage, and the second half was done according to Austrian manor house early morning ritual, the family entering with lanterns and in colorful peasant garb. Superb vocal virtuosity was evident especially in the rich polyphony of works by Sweelinck, Victoria, Wilbye and others, and rare instrumental coloring was furnished in the recorder and spinet accompaniment to the First Coventry Carol. A sonata for alto recorder and viola da gamba, with spinet, was another feature. The audience applauded the warm humanity shown in the delightful spoken introductions to some numbers by Baroness von Trapp. The Rev. Dr. Franz Wasner conducted efficiently, and one of his numbers, a Terzetto for recorders, and several vocal arrangements were featured.

String Players Return

Frank Sheridan, pianist, was again the assisting soloist with the Musical Art Quartet in New York Times Hall on Dec. 14. He was heard in the Brahms F minor Quintet, Op. 34. Mozart's C major Quartet (K.465) was also offered.

In Town Hall Joseph Schuster, solo cellist of the Philharmonic and Nadia Reisenberg, pianist, gave their second recital offering more Beethoven scores in highly commendable fashion.

Marguerite McDonald in Second Concert

Town Hall on Dec. 15 was the scene for the second concert in some years by Marguerite McDonald, East Orange, N. J. soprano, who had Alderson Mowbray as accompanist. Songs in Italian, German, French and English and arias from Alceste and Don Giovanni made up an ambitious program which was sung in a pleasing if not over-large voice. The upper register was particularly attractive.

Concerts in Other Fields

Mildred Dilling, accomplished American harpist, and the Trapp Family Singers divided the Christmas program of the Haarlem Philharmonic Society on Dec. 17 at the Waldorf-Astoria. Miss Dilling played numbers of Bach, Duphly, Fauré, Rousseau, Renié and others with mastery of technic and keen stylistic command. Conducted by Dr. Franz Wasner, the Singers offered liturgical numbers, 16th and 17th century airs and carols. A quartet of recorders was heard in a sonata of Sammartini. The colorful work of the group won fresh laurels.

Gaby Casadesus, pianist, René Le Roy, flutist, and Marcel Hubert, cellist, joined forces for the Dec. 16 concert in the series of French music by artists of that country for the benefit of the Coordinating Council of French Relief Societies. Mme. Casadesus and Mr. Le Roy were heard in works of Roussel and Fauré, and with Mr. Hubert in Pierné's Sonata da Camera, a charming score performed with keen attention to detail, Mme. Casadesus gave excellent collaboration. Her solo number, Debussy's Suite pour le Piano, was imaginatively set forth. Mr. Le Roy played with sensitive artistry throughout, his reading of Debussy's Syrinx for flute alone being notable. Mr. Hubert, in the Francoeur sonata, transcribed by Trowell and pieces of Fauré and Boulanger, gave expressive and tonally opulent readings.

Phyllis Moss, pianist and Dorothy Baxter, soprano, were heard on Dec. 8 in the Barbizon Tuesday Recital Series. Milford Snell was accompanist. The pianist offered skillful interpretations of numbers of Beethoven, Chopin, Scriabin and others. Miss Baxter's list included Respighi, Sibella, Worth, Watts and Dungan songs, among other items, performed sympathetically.

Frank Bishop, pianist, in the second of three evenings of music which he is giving, played Bach, Beethoven, Debussy, Fauré and Chopin numbers with artistic effect on Dec. 11 at the George Washington Hall.

News of Clubs and Organizations

Delta Omicron Marks 33rd Anniversary

A countrywide observance of the 33d anniversary of the founding, at Cincinnati Conservatory, of Delta Omicron, national music sorority, was held by chapters on Dec. 13. Musicales and dinners marked the celebrations.

In Chicago, chapters held a dinner at the Gordon Club. Preceding it, Nicolai Malko, conductor of the Chicago Woman's Symphony Orchestra, was initiated a national patron by Mrs. Bart J. Spence, president of Chicago Alumnae Chapter. Lillian Heitman introduced Charles Lutton who spoke on the place of women in today's music.

Guests of honor included Mrs. L. Bruce Grannis, a charter member; Maria Kurenko, noted soprano, a national honorary member; Bessie Covert, past national president; Grace Bush, lecturer of Los Angeles; and Lt. Mary Daily of the WAVES, a past national officer.

Elsa Mikkelson, contralto, accompanied by Lela Hanmer, and the Madrigal Group of the North Shore Alumnae Chapter, directed by Elaine Dahlgren Schuessler, gave the progam.

At the individual observances, members reviewed their achievements including the building of studios at the MacDowell Colony and at the Interlochen National Music Camp; the Delta Omicron Award to the outstanding girl at the camp; the national scholarship and endowment funds; and the national and chapter composition contests.

Mu Phi Epsilon War Song Contest

Recognizing the important role of songs in wartime, Mu Phi Epsilon, women's national honor society in music, is sponsoring among its members a contest for such a patriotic composition. Dr. Charlotte Klein, of Washington, D. C., national second vice president of the organization, is in charge of the competition. All manuscripts must be in her hands at 3217 Wisconsin Avenue by Jan. 15.

Edwin Hughes, president of the National Music Council; Dr. Earl Moore, director of the University of Michigan School of Music and John C. Kendel, director of the department of music education of Denver Public Schools, are the judges. A United States war bond will be awarded the winner.

Purchase of war bonds for the national treasury and contribution of money and talent for USO and kindred organizations are also part of Mu Phi Epsilon's war program.

M.T.N.A. Plans Business Session

Though the Music Teachers National Association cancelled its holiday convention in Cincinnati for the first time in 50 years owing to traffic restrictions requested by the ODT, a business session open to all is announced for Jan. 15 at 9 o'clock in the Netherland Plaza Hotel in that city, by President Glen Haydon. New members will be elected to the Executive Committee, which will meet on Jan. 14 at 2 P.M. to elect new officers for the coming year.

Chattanooga Civic Chorus Sings Haydn's Creation

CHATTANOOGA, TENN. — Haydn's The Creation was sung in Memorial Auditorium on Dec. 10 by the Chattanooga Civic Chorus, under J. Oscar Miller. Several uniforms were noted in the male section, but otherwise the chorus seemed little affected by the war. Annamary Dickey, Metropolitan Opera soprano, Ernest McChesney, tenor, and Robert Nicholson, baritone, were the competent soloists. Because so many of the orchestra members have been called to service, a piano and organ accompaniment was used, with Mrs. Frances Hall Hill as pianist and Carl Scheibe at the organ.

H. N.

Sigma Alpha Iota Starts Naval Hospital Series

With the co-operation of Neta Scarry, Red Cross director of recreation at the Brooklyn Naval Hospital, Sigma Alpha Iota has arranged a series of concerts, one each month, at the hospital. Carroll Glenn, American violinist, opened the series with Hendrik Endt at the piano. This month Harriet Griffiths, violinist, will be heard.

The Sigma Alpha Iota committee in charge includes Ruth Schafer, Madeline Bridwell, Carol Finch, Alice Gilson and Mary Louise Ainsworth. Community singing is part of the program.

Iturbi Resumes Rochester Baton

ROCHESTER, N. Y.—Jose Iturbi returned to the conductorship of Rochester Philharmonic Orchestra on Dec. 17 after being absent for the first three concerts of the season. He presented a new American work, Spirituals, by Morton Gould, the "Italian" Symphony of Mendelssohn, Mozart's Symphony in G minor, and Strauss' Death and Transfiguration. The Eastman School Choir, under Dr. Herman Genhart, gave Handel's Messiah on Dec. 15 in the Eastman Theatre, the larger hall having been selected because last year many had to be turned away from Kilbourn Hall.

VIVIENNE SIMON,

lyric soprano, is active both on the radio and in concert. On Jan. 9 and 16 she broadcasts over WEAF and on Jan. 19 gives a recital at the Barbizon Plaza, New York. Recently Miss Simon was soloist with Paul Lavalle's Orchestra over the NBC network.

Gina Valente in Bridgeport

Gina Valente, child pianist, played works of Bach, Beethoven, Brahms, Chopin and an original number when she was soloist for the Germania Singing Society, Otto Liller, conductor, at Bridgeport, Conn.

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In the Studios

Harriot Eudora Barrows

The first of a series of programs by her artist-pupils was held at the New York studios of Harriot Eudora Barrows on Dec. 5. Dorothy Horan, mezzo alto; Robert Gibb, tenor; Cantor Joseph Rosenfeld, Allegra Weisner, Dorothy Stevens, and Irma Howe participated with Beatrice Warden Roberts as accompanist.

John Metcalf, baritone, appearing on five weekly programs over the Boston outlet of MBS, has been heard twice at the Gardner Museum, Boston; and in Stoneham, Salem, Lynn and Lawrence, Mass.

Miss Horan sang two concerts in Providence; gave programs for the Sea-Bees at Newport, R. I.; with Avis Bliven Charbonnell, pianist, at the Plantation Club, Providence, R. I.; and on Dec. 27 sang in Messiah at Newport.

Dorothy Hunniford, contralto, gave two concerts at the Gardner Museum; appeared at the Rhode Island School of Education; opened the series at the Plantation Club and also sang for the Pawtucket Women's Club. Recently she appeared at St. Luke's Church, Forest Hills, L. I.

June Sheeran, lyric soprano, fulfilled a two-weeks' engagement at the Savarin, Montreal; a similar engagement at the Coronado in Worcester, Mass., and after completing a two weeks' engagement at the Cocoanut Grove in Boston, returned to New York for appearances.

Alice Paton Barrett, soprano, has been appointed a music teacher in the public schools of Orange, N. J., and environs.

Alex Eagleson, tenor, has weekly broadcasts over WBNX and WAAT.

Marcia Dale, lyric soprano, after completing a week at the Mayfair, Boston, went to the Mount Royal Hotel, Montreal, for a two-week engagement.

Robert Gibb, tenor, has five morning concerts over WEEI of CBS.

These artists are from the New York and Boston studios of Miss Barrows.

Arthur Gerry

Bernice Rickman, soprano, gives a recital on Jan. 14, with Theodore Schaefer at the piano, for the Arts Club. Miss Rickman was heard in two concerts in the Phillips Memorial Gallery, Washington, D. C. honoring Mrs. H. H. A. Beach. On Dec. 7 she sang for the Washington Chapter, A. G. O. She is soloist at the Church of the Covenant in the capital city. Miss Rickman is an artist-pupil of Arthur Gerry.

Sapio Pupil Heard

Rosina Martocci, lyric soprano, artist-pupil of the Sapio Studios, has been making frequent appearances in concert and on the radio in Puerto Rico, where she has recently gone to reside. Over an island wide hook-up she sang from Station WIAC on a program of a religious nature and will give a concert for the Pro Arte Musical Society during the season.

Vocal Duo in Brooklyn

Carolyn Raney, lyric-coloratura soprano and Earle Blakeslee, tenor, shared the program on Nov. 24 at the Brooklyn Academy of Music with Arnold Belnick, violinist. It was the second concert in the American Artist Series. The vocalists featured a modern French duet by Messiaen. Dorothy Van Sickle was the accompanist.

Vera Curtis Lectures on Wagner

Vera Curtis, formerly of the Metropolitan Opera, is having an active season preparing pupils for opera, concert and motion pictures. In addition to teaching, Miss Curtis will lecture on Wagnerian music dramas in a series preceding the performance of The Ring at the Metropolitan. Miss Curtis appeared in those scores both at the Metropolitan and in Cincinnati.

LUCILLE MANNERS, soprano, during a practice period with her teacher, Astolfo Pescia. Miss Manners has been heard recently in Citizens' Committee Concerts, an Army Camp tour, and the Police Athletic League Benefit, besides appearing on her regular weekly NBC broadcast on Friday evenings.

Helen Schafmeister Presents Candlelight Musicale

Helen Schafmeister presented her Candlelight Musicale on Dec. 9 in the ballroom of the Waldorf-Astoria, assisted by Chloe Owen, dramatic soprano with Donald Comrie as accompanist. The program included the Liszt-Mendelssohn Wedding March, Mozart's Turkish Dance and a contemporary group of South American numbers, all for piano. Miss Owens' list opened with five French songs, followed by an English group.

Miss Schafmeister has made an institution of her Candlelight programs which are presented with an informal and charming atmosphere. Miss Owens with her beautiful voice and artistic interpretation, added to the effect with her discriminating choice of songs.

D. N.

Vronsky-Babin and Little Symphony Heard in Omaha

OMAHA, NEB. — Two recent musical events included Vitya Vronsky and Victor Babin in a delightful two-piano recital for the Tuesday Musical Club, and a concert by the Omaha Little Symphony Orchestra, Richard E. Duncan, conductor. The latter outdid itself in artistry in an unhackneyed program, and in its share of the B flat concerto by Beethoven, played by William Kapell, piano soloist, who proved himself a fine artist.

H. M. R.

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School and College Activities

Institute of Musical Art Students Hear Erskine

Dr. John Erskine addressed two student assemblies last month at the Institute of Musical Art of the Juilliard School. He spoke at the noon and afternoon gatherings.

Students from the singing class of Belle Julie Soudant gave a Christmas recital on Dec. 15. Soloists were Mary Ellen Bright, Elena Bogatto, Vivian Lindelow, Jane Pratt, Sarah King, Frances Maddaford, Mary Gale Dowson, Winifred Smith and Elsie Arnold.

Others heard at student recitals recently include Carol Seeger, Donald Comrie, Jeanne Rosenblum, Arthur Kaplan, Doris Pines, William Weeks, Harry Kondaks, Marjorie Swasey, pianists; Helen Stiehler, lyric-coloratura soprano; Theresa Wilson, lyric soprano; and Gerald Gelbloom and Eugene Jacobowsky, violinists.

Muriel Kerr, pianist and Sascha Jacobson, violinist, members of the faculty, gave a sonata recital on Dec. 15. Willem Willeke conducted the orchestra in a concert on Dec. 18.

Children from the preparatory department gave a Christmas concert on Dec. 19.

N. Y. College of Music Honors Rosenthal

Moriz Rosenthal, who celebrated his eightieth birthday last month, was honored at a reception on Dec. 12, by Carl Hein, director, the faculty and students of the New York College of Music. Among the students presenting the program were Seymour Warshal, eleven year old violinist, who played the last movement of the Mendelssohn concerto; Henriette Luisi, pianist, who was heard in a Chopin Nocturne; Mary Kalmer, contralto, who sang an aria from Don Carlos, and two graduate students, Stephen Kovacs and Hannah Lefkowitz, who played a two-piano arrangement on themes from Die Fledermaus by Strauss (arranged by Stephen Kovacs). The faculty and students were presented to Mr. Rosenthal by Mr. Hein and Leslie Hodgson. The guests included Prof. Julius Pruever, former conductor of the Berlin Philharmonic Orchestra, a pupil of Mr. Rosenthal's fifty years ago, when Mr. Pruever was a boy.

Mannes Arranges Holiday Concerts at Museum

The first of a series of three holiday concerts, entirely free, is being given this afternoon (Jan. 1) at the Metropolitan Museum of Art, New York. David Mannes, who has presented similar concerts as a feature of the Museum's winter programs for a quarter of a century, is conducting. Because of dimouts, the series this year is held in the afternoon.

The initial program includes the Eroica Symphony of Beethoven; Berlioz's Benventuo Cellini overture; the intermezzo from Granados' Goyescas; Debussy's Fetes and the introduction and waltz, Tales of the Vienna Woods by Strauss.

On Lincoln's Birthday, Mr. Mannes will conduct Tchaikovsky's Fifth Symphony and shorter pieces and on Washington's Birthday, the symphony will be the Brahms No. 1.

Samson and Delilah Sung at Syracuse University

SYRACUSE, N. Y.—Samson and Delilah, in concert form, made up the 62d festival concert of the Syracuse University Chorus in Crouse College Auditorium on Dec. 10. Dr. Howard Lyman again conducted. Hardesty Johnson and Jean Watson sang the title roles, James Pease, bass-baritone, was the High Priest, Abimalech and the Old Hebrew. Murray Bernthal was concertmaster; Elizabeth McCarthy, harpist and Ada Sinaman Crouse, pianist. All are members of the Fine Arts faculty. Horace Douglas was accompanist.

Novel Opera Training Plan Introduced at New School

Extending a plan he developed at the Academy of Vocal Arts in Philadelphia, Dr. Benno Frank has started an opera school at the New School in New York City. According to Dr. Frank, the courses do not propose to develop operatic singers; they are designed to correlate singing and stage work. Instead of developing artists solely for particular roles, students are taught the relationship between their assignments and the other parts in the operas. "We call the plan an operatic workshop," said Dr. Frank. "There is no tuition, the group operates as a club. Heretofore there has seemed no opportunity to develope total art, the co-ordination between singing and acting. After all, the voice is only one part of opera, and there has been too much concentration upon the voice and neglecting the other things which go to make up an operatic personality.

"Our plan not only trains singers for opera in its entirety and develops them as operatic personalities, but also it leads to an enlargement of operatic repertoire. Each month we give performances so that impresarios, managers, directors and others can see the people at work and thus we serve as a clearing house for artists.

"The idea, which was pioneered at the Academy of Vocal Arts, under Mrs. Clarence Warden, is being developed in New York by Harriet Eells."

Dr. Frank was stage director of the Schiller Opera in Hamburg and the Staats theatre in Wiesbaden. He came here from Palestine, where he had directed opera, on invitation of Artur Bodanzky and became associated with the American League of Opera. He directed several performances and then succeeded Dr. Herbert Graf as head of the opera department at the Academy of Vocal Arts. He is staging Douglas Moore's White Wings, first of his American productions.

Dr. Frank is now preparing for performances of Carmen, Tosca, Pelleas, Barber of Seville and Lohengrin. Membership is open at any time and classes are being held on Thursday and Saturday. There will be an exchange of artists with those of the Academy of Vocal Arts.

A REHEARSAL OF TRAVIATA

led by Arthur di Filippi, Managing Director of the Opera Guild of Miami, Fla. The performances, given in English on Dec. 7 and 8, were sponsored by the City Commission and Mrs. John Seybold.

Kozma Appears as Conductor

Tibor Kozma, pianist, was assisting artist with Felix Knight, tenor, at his concerts in Easton, Penna., and Corning, N. Y., playing the Chopin B flat minor Scherzo and the Spanish Dance from De Falla's La Vida Breve. On Dec. 15 he conducted the WNYC Orchestra in works of Nicolai and Wagner. He has joined Peter P. Fuchs in the musical direction of Colston W. Leigh's Opera for Everyone.

Rose Goldblatt Heard in Montreal Recital

MONTREAL.—Rose Goldblatt, pianist, who made an early fall debut in Town Hall, New York, gave a recital for the Ladies' Morning Musicale. Her program, widely diversified and of unusual interest, included works by Couperin, Purcell, Beethoven (Sonata in E, op. 109) and Mozart (Sonata in C major). A Suite for Piano by Alexander Brott was given its first Canadian performance. In Miss Goldblatt's hands it received a sympathetic and skillful treatment, and proved of considerable interest, having brilliance and imagination in its conception. In all her playing Miss Goldblatt impressed with her sincerity. Charm and musicality pervaded the works of the older composers. In the Chopin Variations Brillantes another style was evidenced, and the pianist performed the Beethoven with commendable approach.

M. N.

Anderson Programs Novelties

Marian Anderson, American contralto, opens the second part of her national tour on Jan. 4 with a Carnegie Hall, New York, recital. Miss Anderson will sing five numbers for the first time in New York. William Primrose, violist, will assist in two Brahms songs.

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Boston Honors French Heroes

BOSTON. — A notable success marked the concerts of French music given by the Boston Symphony Orchestra, assisted by the Radcliffe Choral Society and noted soloists on Dec. 4 and 5. Milhaud's La Cortège Funébre opened the list, an elegiac work with orchestration of much skill.

This was appropriate to the recent events in France, as was also the singing of the Marseillaise before the concert, which Dr. Koussevitzky said with emotion was being added in honor of the French officers and sailors who gave their lives at Toulon. The Star-Spangled Banner followed.

The chief work of the program was Debussy's La Damoiselle Élué, in which the Radcliffe Chorus, trained by G. Wallace Woodworth, was heard to advantage, assisted by Marcelle Denya, soprano, and Jennie Tourel, mezzo-soprano. Both artists were fully imbued with the French traditions of the work, and musicianly in their performances. Mme. Denya, in a first appearance with the orchestra, sang her lines with great distinction. Miss Tourel gave a splendid acount of her part, both vocally and in interpretation.

Concluding the concert was Dr. Koussevitzky's familiar and magnificently sweeping performance of the second suite from Ravel's ballet, Daphnis et Chloe. The audiences were large and duly enthusiastic.

D. N. P.

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LANDS OF TONAL MAGIC

(*Continued from page* 6)

of the song accompanied by a European violin and an Arabian lute, he jumped up in horror and threw open the windows of the room. He explained that this song may be played only in the open air. So deeply had this Orientalized European been entangled in Arabian demonism!

This song, of which I have just spoken, belonged to the so-called "Andalusian" style, which goes back to the Moorish period in Spanish history. This type of music was imported in 1492 by the Spanish Moors into Morocco and Tunis. Even today one can determine similarity between many Andalusian songs and dances and Tunisian music.

There are an unbelievable number of native musical instruments in North Africa. The most common ones, however, are the tambourine with little bells ("Rikk"), the semi-globular ("Nakkara"), a kind of oboe ("Zemr"), the drum, a kind of flute, a two-stringed violin with a resonator made from a cocoanut, and the "Rabab," the one-stringed fiddle of the poets.

Courtyard Concerts Popular

A concert in an Arabian courtyard or on the street proceeds approximately as follows: the chief singer begins softly the variations on one of the magical melodies mentioned before. As if in a trance he sits there, his hand pressed against his cheek, and seems to be squeezing the tones with difficulty from his throat. Then the "Ud" or the "Rabab" player listens attentively to him and when he has finished a line, he sits in with the instrumental music. At times the instrumentalist strikes up a couple of notes to the vocal melody. Then the drums and bells are added softly and at irregular intervals add rhythmical accompaniment. The listeners murmur, after each line, their applause of "Allah." There are also instrument pieces, "Baschrav," a kind of Arabian sonata originally imported into Egypt from Turkey where they had been popular for centuries.

North Africans claim all kinds of marvelous effects from music. Granada, and accordingly all of Spain, the musicians of Morocco relate, was lost to the Moors because they were so obsessed with their music that they did not hear the approaching enemy! One of the "Andalusian" songs that originated in the Middle Ages prescribes the necessary ingredients for a festive hour: the lute, the violin, wine, a friend, and the absence of a hated guardian.

"Dancing" Dervishes

It is peculiar that outside of the notorious "danse de ventre" there are no dances accompanied by music. Nor is the music used for divine services, with the exception of the calls to prayer of the Muezzin.

But music is part of the activity of the Islamite monks, the dervishes. While some of the dervishes sing and play the drums, their brethren, by means of continual rhythmic movements of the head and body put themselves into an ecstatic dance under the effects of which they may swallow glass and scorpions and cut themselves with knives without any apparent ill effect. Such dervish dances are accessible only to the initiated. But Americans are often able to penetrate into forbidden places; therefore, I am quite curious whether we shall read of any of our soldiers attending such seances.

Appleton Symphony Opens Season, Greeted by Notables

APPLETON, WIS.—The major event of the season thus far was the first concert of the Appleton Symphony Orchestra, conducted by Walter Steindel. Beethoven's Pastoral Symphony was interpreted with authoritative musicianship. Lighter numbers were by Saint-Saëns, Elgar, Wood, Strauss, and Herbert. The audience refused to leave until an encore was played, and this in turn repeated!

The program book carried a facsimile of a letter from Dr. Walter Damrosch, sent to the writer by way of encouragement to those interested in the orchestral advancement of this city.

A telegram from Dr. Serge Koussevitzky received by him on the day of the concert, and read that evening to the audience, extended "sincere good wishes" and said: "The growing interest and appreciation for music and the ever-widening artistic activities in America are a heartening and encouraging sign in our troubled world."

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